The Talking Machine Review
INTERNATIONAL

NO. 37 December 1975

Hear these new Edison Records
on the
EDISONIC

Carl Flesch

The Edison Recordings of Carl Flesch

Compiled by R. WILE

Little needs to be added to Carl Flesch's own comments concerning his recording activities except to echo his regret that more was not committed to wax. The Edison section of his recording career was devoted almost entirely to "trifles" but they were played with a style and a tone that speaks of great artistry. The unhappiest part of the Edison experience is to realise that at the time of the Flesch recordings the Edison Company was at long last beginning to issue multi-record sets and even more important experimenting commercially with Long Playing records. Had the times been more propitious we most certainly would have a better picture of the work of this important figure.

Most of Mr. Flesch's remarks were published in the 'Talking Machine Review' No.24 of October, 1973, pages 261/2, but another section should be added:-

"Has the invention of the gramophone really saved the executant from the swift oblivion? Will the disc enable the reproductive artist to live beyond his death, and transmit the unadulterated impress of his art to posterity? I believe not. The microphone is too narrowly responsive to smoothness of tone and execution and far too insensitive to many of the higher values of personality to be able to transmit a true picture of an artistic performance. There is a peculiar quality of tone which is best suitable for a recording but fails in a concert hall, and vice versa. Joachim, Sarasate and Ysaÿe were unable to make satifactory records, although, in Ysaÿe's times, recording technique was already far advanced. The merits of their personalities were inaccessible to mechanical reproduction. On the other hand, one often finds dance-band fiddlers whose characteristics are enhanced by a recording. Of well-known artists, Kreisler and Heifetz have recorded best; Szigeti sounds even better 'canned' than live; whereas Elman, Busch, Thibaud and many others must be heard in the flesh in order to be properly appreciated.

"And what of the purely educational value of the gramophone record? Can the conservation of an outstanding interpretation really exert a beneficial influence, technically or spiritually, on the performances of later generations? I can hardly believe it. If I were to advise a pupil who is studying, say, the Sibelius Concerto, to listen to Heifetz's exemplary recording, he would, as we know from experience, try above all to imitate the virtuoso's manner, and thus be in the danger of nipping in the bud the development of his own personality, even if he succeeded in occasionally assimilating devices of minor importance. Has the art of singing improved during the last thirty years because of Caruso's records? Of course not, even though the 'sob' in Caruso's voice has since become a heavy gun in the technical equipment of the Italian or Italianizing tenor. The gold bar has been melted down to small change for daily use. 'How he hems and how he spits'-- that's all you can learn from a record; the great interpretation, born of individual feeling, must needs be immediate, spontaneous and unique."
(Taken from 'The Memoirs of Carl Flesch' : Macmillan Company, New York, 1958. page 292)

All recordings made in New York:-

77.Apr.14 2938 A,B,C, Reverie Hold (remade on 2940)
7.Apr.14 2939 A,B,C, Mazurka - Le Menetrier (Wieniewski) Passed
Issued on 82072, listed in catalogue 17.Apr.15 - 21.Nov.27
2940 A,B,C Reverie (remake of 2938)
9.Apr. 2943 A,B,C Rondino (Vieuxtemps) Passed
Issued on 82072, listed in catalogue 17.Apr.15 - 21.Nov.27
9.Apr.14 2944 A,B,C Gypsy Dance, op 14. No.1
9.Apr.14 2945 A,B,C Nocturne
9.Apr.14 2946 A,B,C Ave Maria (Schubert - Wilhelmj)
Issued on 82063, listed in catalogue Feb.15 - 31.Oct.29

All recordings made in New York:-

29.Jan.24 9351 A,B,C Larghetto (Weber - Kreisler) Passed
Issued on 82311, listed in catalogue 6.Feb.24 - 21.Nov.27
29.Jan.24 9352 A,B,C, Slavonic Dance No.7 (Dvorak) Passed
Issued on 82311, listed in catalogue 6.Feb.24 - 21.Nov.27
29.Jan.24 9353 A,B,C The Foggy Dew (Old Irish Folk Song - arr.Alexander) Rejected
Remade on 1.Apr.24
29.Jan.24 9354 A,B,C Spanish Dance No.1 (Sarasate) Remade 1.Apr.24
30.Jan.24 9355 A,B,C Serenade (Titl - Flesch) Passed
Issued on 82313, listed in catalogue 10.Mar.24 - 31.Oct.29
30.Jan.24 9356 A,B,C Wiener Volkslied (Viennese folk song - arr.Kreisler) Passed
Issued on 82321, listed in catalogue 3.Jun.24 - 31.Oct.29
30.Jan.24 9357 A,B,C Caprice (Fiorello) Passed
Issued on 82313, listed in catalogue 10.Mar.24 - 31.Oct.29
30.Jan.24 9358 A,B,C Lied ohne worte (Mendelssohn - Kreisler) Passed
Issued on 82321, listed in catalogue 3.Jun.24 - 31.Oct.29

After and including 1.Apr.24 Mr. Flesch was accompanied by H.Kaufman.

1.Apr.24 9353 F,G,H The Foggy Dew (Old Irish Folk Song - arr.Alexander) Passed
Issued on 82327, listed in catalogue 27.Sep.24 - 31.Oct.29
1.Apr.24 9354 F,G,H Spanish Dance, No.1 (Sarasate) Passed
Issued on 82327, listed in catalogue 27.Sep.24 - 31.Oct.29
1.Apr.24 9444 A,B,C Midnight Bells, from 'The Opera Ball' (Heuberger - Kreisler)
Passed. Issued on 82330, listed in catalogue 17.Nov.24 - 31.Oct.29
1.Apr.24 9445 A,B,C Viennese melody (Gaertner - Kreisler) Passed.
Issued on 82330, listed in catalogue 17.Nov.24 - 31.Oct.29
1.Apr.24 9446 A,B Ave Maria (Schubert - Wilhelmj) (No Octves!) Passed
Probably coupled on 82063
(See Flesch's autobiography for an account of the circumstances resulting in this recording)

All recordings made in New York. Accompanied by K. Rohrseitz.

8.Feb.26 10818 A,B,C Norwegian Dance, Op.25,No.2 (Grieg - Flesch) Passed
Issued on 82349, listed in catalogue 19.Oct.26 - 31.Oct.29
8.Feb.26 10819 A,B,C Rondino (on a theme of Beethoven) (Kreisler) Passed
Issued on 80865, listed in catalogue 9.Mar.26 - 31.Oct.29

8.Feb.26 10820 A,B,C Legende, Op.17 (Wieniawski) Passed
Issued on 82349, listed in catalogue 19.Oct.26 - 31.Oct.29
8.Feb.26 10821 A,B,C Bohemian fantasie (Aus der Heimat) (Smetana) Passed
Issued on 80865, listed in catalogue 9.Mar.26 - 31.Oct.29
20.Feb.26 10842 A,B,C Canzonetta, Op.35 (Tchaikovsky) Passed
Scheduled for 82350. Assignment was cancelled and the selection appeared on 80878 in the same coupling.
Listed in catalogue 20.Jan.27 - 31.Oct.27
20.Feb.26 10843 A,B,C Romance, Op.44,No.1 (Rubinstein - Wieniawski) Passed
Issued on 82346, listed in catalogue 2.Jun.26 - 31.Oct.29
20.Feb.26 10844 A,B,C Melody (Dawes) Passed
Issued on 82346, listed in catalogue 2.Jun.26 - 31.Oct.29
5.Mar.26 10865 A,B,C Cavatina (Bohm) Passed
Issued on 82348, listed in catalogue 10.Sep.26 - 31.Oct.29
5.Mar.26 10866 A,B,C Slavonic Dance No.1 (Dvorak - Kreisler) Passed
Scheduled for 82350. Assignment was cancelled and the selection appeared on 80878 in the same coupling.
5.Mar.26 10867 A,B,C Elegie, Op.10 (Ernst) Passed
Issued on 82348, listed in catalogue 10.Sep.26 - 31.Oct.29

All recordings mad in New York. Accompanied by Raymond Bauman, piano.
The remaining records were made electrically.

21.Mar.28 18322 A,B,C Prayer (Handel - Flesch) Passed
Issued on 80889, listed in catalogue 6.Apr.28 - 31.Oct.29
N144 A,B Prayer (Handel - Flesch) Take A passed
12052 A,B Prayer (Handel - Flesch) Take A passed
Issued on Long Playing record 30006, listed in catalogue 24.Oct.28 - 31.Oct.29
21.Mar.28 18323 A,B,C Pastorelle (Handel - Flesch) Take A passed
Issued on 80893, listed in catalogue 12.May.28 - 31.Oct.29
N145 A,B Pastorelle (Handel - Flesch) Take A passed
12052 A,B Pastorelle (Handel - Flesch) Take A passed
Issued on Long Playing record 30006, listed in catalogue 24.Oct.28 - 31.Oct.29
21.Mar.28 18324 A,B,C Marsch (Handel - Flesch) Passed
Issued on 80889, listed in catalogue 6.Apr.28 - 31.Oct.29
N146 A,B Marsch (Handel - Flesch) Take B passed
12052 A,B Marsch (Handel - Flesch) Take A passed
Issued on Long Playing record 30006, listed in catalogue 24.Oct.28 - 31.Oct.29
22.Mar.28 18325 A,B,C Aria - Pur dicesti (Lotti -Flesch) Passed
Issued on 80893, listed in catalogue 12.May.28 - 31.Oct.29
N147 A,B Aria - Pur dicesti (Lotti - Flesch)
12051 A,B Aria - Pur dicesti (Lotti - Flesch) Take B passed
Issued on Long Playing record 30006, listed in catalogue 24.Oct.28 - 31.Oct.29
22.Mar.28 18326 A,B,C El pano moreno - Suite populaire Espagñola (De Falla - Kochanski) Passed
Issued on 80894, listed in catalogue 12.July.28 - 31.Oct.29

22.Mar.28 N148 A,B El pano moreno Suite populaire Espagñole (De Falla - Kochanski)
Take B passed
12051 A,B El pano moreno Suite populaire Espagñole (De Falla - Kochanski)
Take B passed
Issued on Long Playing record 30006 listed in catalogue
24.Oct.28 - 31.Oct.29

22.Mar.28 18327 A,B,C Jota - Suite populaire Espagñole (De Falla - Kochanski) Passed
Issued on 80894, listed incatalogue 12.Jul.28 - 31.Oct.29
N153 A,B Jota - Suite populaire Espagñole (De Falla - Kochanski)
Take B passed
12052 A,B, Jota - Suite populaire Espagñole (De Falla - Kochanski)
Take A passed
Issued on Long Playing record 30006, listed in catalogue
24.Oct.28 - 31.Oct.29

23.Mar.28 18330 A,B,C Frasquita - Serenade (Lehar - Kreisler) Passed
Issued on 80902, listed in catalogue 8.Nov.28 - 31.Oct.29
N150 A,B Frasquita - Serenade (Lehar - Kreisler) Take B Accepted
12051 A,B Frasquita - Serenade (Lehar - Kreisler) Take B passed
Issued on Long Playing record 30006, listed in catalogue
24.Oct.28-31.Oct.29

23.Mar.28 18331 A,B,C Reveries, Op.22, No.3 (Vieuxtemps) Passed
Issued on 80897, listed in catalogue 7.Sept.28 - 31.Oct.29
N149 (12")A,B Reverie, Op.22, No.3 (Vieuxtemps) Take A passed
Issued on 47001, listed in catalogue, 6.Jun.29 - 31.Oct.29
12052 A,B Reverie, Op.22, No.3 (Vieuxtemps) Take B Accepted
Issued on Long Playing record 30006, listed in catalogue
24.Oct.28 - 31.Oct.29

24.Mar.28 18334 A,B,C Paradise (Viennese folk song)(Krakauer-Kreisler) Passed
Issued on 80902, listed in catalogue 8.Nov.28 - 29.Oct.29
N151 A,B Paradise (Viennese folk song)(Krakauer-Kreisler)Take A Accepted
12051 A,B Paradise (Viennese folk song)(Krakauer - Kreisler)Take B Accepted
Issued on Long Playing record 30006,listed in catalogue
24.Oct.28 - 31.Oct.29

24.Mar.28 18335 A,B,C Hejra Kati - Scènes de la Czards (Hubay) Op.32,No.4 Passed
Issued on 80897, listed in catalogue 7.Sep.28 - 31.Oct.29
N152(12") A,B Hejra Kati - Scènes de la Czards (Hubay) Op.32,No.4. Take A Passed
Issued on 47001, listed in catalogue 6.Aug.29 - 31.Oct.29
12051 A,B Hejra Kati - Scènes de la Czards (Hubay)Op.32,No.4.Take B Accepted
Issued on Long Playing record 30006, listed in catalogue
24.Oct.28 - 31.Oct.29

(Note: The long playing issue was dubbed at the Edison Columbia Street Studio, West Orange, in September or October, 1928)

I S S U E D A T A

80000 Series		82000 Series		Lateral 47000 Series	
80865	10819/10821	82063	2946/Expl.talk	47001	N149/N152
80878	10842/10866	82072	2939/2943		
80889	18322/18324	82311	9351/9352		
80893	18323/18325	82313	9355/9357		

80000 Series		82000 Series	
80894	18326/18327	82321	9356/9358
80897	18331/18335	82327	9353/9354
80902	18330/18334	82330	9444/9445
		82 46	10843/10844
		82348	10865/10867
		82349	10818/10820
		82350	10842/10866(Assignment changed to 80878)

30000 Series = 12-inch L.P.

30006 12051(taken from 18330,18325,18334.18326,18335) /
12052(taken from 18324,18331,18322,18323,18327)

(Mr. Wile's popular series "Edison Disc Masters" will be resumed in our next issue)

Н. А. ФРИДЕ

M. WYLER

F R I E D E. Nina Alexandrovna. (1859 - after 1940) Russian operatic mezzo-soprano and contralto.
She was born in St.Petersburg, the daughter of a General of the Artillery. She was educated at the Princess Obolenskaya Gymnasium and concurrently received her first instruction in music from her mother, a pupil of Rubinstein. At the age of thirteen she enrolled at the St. Petersburg Conservatoire to study piano with van Ark and theory with Johansen. Her voice was discovered seom three years later by the famous 'cellist, Davidov, who was then the Director of the Conservatoire. On his advice, she joined the vocal class of Professor Iretskaya where she studied for three months. In the autumn of 1880 she went to Vienna to study with Mathilde Marchesi with whom she remained for two years, moving with her to Paris. Marchesi considered Nina Friede to be one of her finest pupils and - the ultimate sign of approval - allowed her to assist in the Marchesi studios.

In 1882, at Marchesi's yearly recital of her pupils, Nina Friede was engaged by the impressario Galletti for fourteen performances at the Nicolini in Florence where she made a very successful debut on 18th. October of that year as Pierotto in "Linda di Chamonix". She also sang there the part of Trusillo in Bracco's "Hermosa" and, on the completion of her engagement, received a contract to appear as the Page in "Les Huguenots" and La Cieca in "Gioconda" at the Liceo in Barcelona. While in Spain she took advantage of the opportunity to take vocal lessons from Ronconi, at the Madird Conservatoire.

Returning to Russia in 1883 she gave a series of recitals in the Caucasus and on 13th. December she was heard in Moscow at a concert of the Moscow Philharmonic Society. In 1884 she appeared for the first time before St.Petersburg audiences at two concerts given by Timberlick at the Dvorianskoye Sobranie. She made her debut at the Mariinskii Theatre on 16th. April, 1884 as Amneris and on 1st. May she became a full member of the august company. She remained there until the spring of 1891 when she left "for family reasons". She resumed her career a few months later with an appearance as Amneris at the Warsaw Opera but for the next four years she confined her activities to the concert platform. During this period she appeared in Moscow, Odessa, Paris and Monte Carlo.

She returned to the Mariinskii in 1895 and in 1896 she had the honour to be nominated to take part in the performance of a Solemn Cantata in the Granovtaya Palata in Moscow, on the day of the Coronation of Emperor Nicholas II. In July, 1902, she received thr coveted designation of "Soloist of His Imperial Majesty".

She was much admired by Tchaikovsky Rimsky-Korsakov, Rubinstein, Gounod and Ambroise Thomas. By all accounts she was one of the best contraltos Russia ever produced, second only to Slavina, the greatest of them all.

In addition to the röles already mentioned, her repertoire included Lyubov ("Mazepa"), Pauline and Milovzor ("Pique Dame"), Olga, Larina and the Nurse ("Eugen Onegin"), the Princess("Tcharodeika"), Gita ("Harold"), Uberta and Andreino ("Cordelia" by Soloviev), Spring ("Snegurotchka"), Goriusha ("Goriusha" by Rubinstein), Mariam ("Prisoner in the Caucasus" by Cui), Kontchakovna ("Prince Igor"), Laura, Mistress Page, Siebel, Stefano, Maddalena, The Shepherd ("Tannhauser"),Mercedes, Javotte, Marguerite ("Damnation of Faust"), Fidalma ("Il Matrimonio Segreto"), Charlotte, Rogneda, The Angel ("Demon"), Hansel and the Sandman, Pamela ("Fra Diavolo"), Parseida ("Esclarmonde"), Anne Boleyn ("Henry VIII"), Nicklausse, Marcelina, Lyubova ("Sadko"), Fricke and Grimgerde, Lyubasha ("The Tsar's Bride Bride"), Count Phillippe (" Cupid's Revenge" by Taneyev), Lucrezia ("Francesca da Rimini" by Napravnik), Feodar ("Boris Godounov"), Delilah and Anna ("Trojans in Carthage" by Berlioz).

She recorded four titles for Columbia in St. Petersburg in 1903, all very rare.

(The foregoing biography is taken from Michael Wyler's forthcoming "Singers of Imperial Russia" and is copyrighted by him. 1975)

CLARION

Even though work on the Clarion cylinder listing is in its advanced-stages towards publication there are still some 'blanks' which we should like to fill, viz- 4, 22, 30, 36, 42, 43, 55, 65, 68, 69, 70, 100, 145, 186, 332, 338, 340, 343, 344, 347, 356, 450, 451, 468, 469, 470, 510, 513, 535, 537, 550, 551, 601, 741, 743, 774, 783, 856, 957, 1011, 1012, 1021, 1023, 1025, 1026, 1029, 1030, 1031, 1032, 1034, 1035, 1054, 1055, 1058, 1059, 1060, 1110, 1120, 1124, 1126, 1127 and any higher. Pleasse send details to Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA, England.

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Top left. Fritz Puppel in 1909.

Above. A Puppel advert of 1904.

Left. Max Strauss at his desk in 1907

RECORD LABELS - In "Theory" & in "Practice"

B. ENGLUND

The assignation of local catalogue numbers by the parent companies of the various European affiliations of the giant British record companies (HMV, Columbia & Decca mainly) did not always follow the seemingly clear logic of those assigning the numbers. We all know the trouble caused by the duplication of the German HMV (Electrola) numbers due to World War II conditions, but a careful scrutiny of the very valuable listings of catalogue series by F. F. Clough in the Gramophone from May to December, 1943, (which were based on official data supplied by the companies themselves and later summaries in WERM, reveals that some series existed only "in theory", while others, which were actually used, are not listed. In order to restrict this little article to those things of which I have some knowledge, I'm dealing only with Scandinavian series.

C O L U M B I A. Norway had no red label issues, but had there been any they would have had an RN prefix. However, there was a Norwegian REGAL RN 1 series with a red label and using only Swedish Columbia material, it seems. During the World War II years many English Regal-Zonophone issues were repressed in Sweden with the original catalogue number but with a black COLUMBIA label. The Swedish LS, LSX and the Danish LD, LDX series are not in Mr.Clough's listing, which is understandable, since they were used only after the War. The Dansih SD series is not in the listing either, but it is in the additions in the November, 1943 issue,but it should perhaps be added that this series had a green label and began with SD1 and then ran from SD 1002 to SD 1009 and used only Swedish Columbia material.

D E C C A. Decca had four general export series: K 20000 (12-inch), T10000 (12-inch), M30000 (10-inch) and F 40000 (10-inch). The same division was used for the various national series. For instance, Holland was assigned K22000, M32000 and F42000. According to Decca's own table (reproduced by Mr. Clough in the November, 1943 issue), Scandinavia was assigned K24000,M34000 and F44000. There are several errors here. First, the K24000 series was not used until after the War. Second, the M34000 series was never used at all, to the best of my knowledge. Third, there was an F44000 series only after the War. The pre-War (1933-34) series was common to Sweden and Denmark and had an SF prefix for Swedish issues and a DF for Danish issues, all in the same 44000 series. The black-label SOS 44500 series is not listed at all.

The Scandinavian NP 100 Panachord series given in the table never existed as far as I know. And has anyone ever seen any 23000 Panachord export issues?

Unusual Blue Amberol — R. Dethlefson

The article in the June issue of the 'Talking Machine Review - International' by John Dales prompts me to write about an unusual Edison Blue Amberol I own.

I've shown this record to a number of collectors who are equally puzzled. The record is a two - minute Blue Amberol of the later rounded type. There is no number or artist listed on the end of the cylinder, but it is entitled 'Panama Canal Exch. Co. Zone-G'. There are no other distinguishing marks, except the trade mark which is on each Blue Amberol.

Recorded on the cylinder is a description of a portion of the Panama Canal by a man whose voice sounds very much like the elocutionist, Harry Humphrey. The record sounds like a 'live' recording.

My feeling is that it may be part of a set describing the route of the Panama Canal and may be part of Edison's educational Blue Amberol series. Could it have been a part of a talking exhibit at the Panama - Pacific Exhibition of 1914-15? Perhaps some readers have positive information about it.

B & R Cylinders — Jim Walsh

I can give a little help about B & R cylinder records which were featured in the August Talking Machine Review. They were probably not made earlier than 1903 and not later than 1906. I know nothing about Burke, but Rous was not Samuel Holland Rous who made records under the name of 'S. H. Dudley' & was Victor catalog editor and author of 'The Victor Book of the Opera'.

Instead he was ~~his~~ Sam's brother whose first name is unknown to me. I remember I was once walking in Brooklyn with the late Albert Campbell, one of the most famous pioneer recording artists in America, and he pointed to a building and said: "That's where Burke and Sam Rous' brother had their record business." Campbell recorded for them. It did not occur to me to ask him for more information about Burke and Rous. I wish I had.

I used to have a copy of the Burke and Rous leaflet similar to that which you reproduced. It was probably sent to me by Sam Rous, but somehow it became lost. He also sent me a leaflet issued by the American Record Company, which made cylinder records and would even make special cylinders to order by the Haydn Quartet. William F. ~~Kooley~~ Ilt, the quartet basso, was listed as Company President; S. H. Dudley, secretary, and Steve Porter, treasurer. It seems to have been in business around 1900. The S. C. Porter mentioned in Fred Gaisberg's note was "Steve" - Stephen Carl Porter - the famous recording artist.

Some of the B & R artists are mysteries to me. I know nothing of Joe Brown, but an E. J. Brown later made two Indestructible cylinders, and they may have been the same man. Probably a recording artist who was better known under another name.

The chief mystery is Ralph Edwards, a tenor whom I have never seen mentioned anywhere else. He was a prolific B & R recorder, but many ~~of the~~ songs he sang were made by Billy Murray for other companies. This leads me to sus~~pect~~ that Edwards was a disguise for Murray, who was so popular in those days that I never heard of his records coming out under assumed names at that time. The list calls Murray a baritone, wrongly, which may mitigate against his being Ralph Edwards, the tenor. Some of the songs were chiefly recorded by Byron G. Harlan also, who certainly had a high first tenor voice. That first name, Ralph, reminds me that Harry Macdonough, a B & R artist, made a few cylinders under the assumed name of Ralph Raymond, so he seems another possibility. I just do not believe there was a recording artist

named Ralph Edwards. Just a hearing of one of his cylinders - and I have never seen a B & R record - would make it possible to identify him. Can someone send me a tape recording? Small advertisements for B & R records appeared in the 'Talking Machine World' in 1905-06.

CONCERNING THE STROH VIOLIN. Victor issued solos in 1904 played on what was called the viol-horn, evidently a Stroh. They were played by Charles d'Almaine, a native of Hull, England, who was concertmaster of the Victor Orchestra for a time as well as being second violinist of the Metropolitan Opera House Orchestra. In or about 1915, D'Almaine gave up recording and moved to Newark, New Jersey, where he became, of all things, a chiropractor. He continued to play in the Metropolitan Orchestra and was known to other players as "Dr. d'Almaine".

The so-called "viol-horn" records remained in the Victor catalogue for years, but the 'viol-horn' was soon dropped and they were described as violin soli. Of course, d'Almaine may have remade them on a conventional violin.

LETTERS

Dear Ernie,

In your August issue you questioned whether the S.C. Porter on B & R records might be Steve Porter. There is little doubt in my mind that it is. Steve Porter's 7-inch Eldridge R. Johnson pre-dog disc of "On the Banks of the Wabash" is identified on the label as being by S. C. Porter (not Steve).

Sincerely, Allen Debus

Dear Ernie,

I'm pleased to say that I now have some further details re. Angel Gregorio Villoldo, the composer of 'El Choclo'. He was actually born, not in 1864, as I previously wrote, but in 1869. He died in Buenos Aires on 14th. October, 1919.

As for Rodrigues, composer of 'La Cumparsita', his correct full name as given by one of his friends and colleague Garcia Jimenez, was Gerardo Hernan Mattos Rodriguez. He was born in 1899 and died in 1948.

Sincerely, Harold Flakser

EXPONENTIAL HORNS

S. H. CARTER

Some Observations on their design.

The correct design for a horn for an acoustic phonograph or gramophone is of much importance if we are to obtain the best possible reproduction from our equipment, and I now hope to explain how this may be achieved.

The whole secret of successful design is the RATIO of increase of internal diameter in direct proportion to the overall length of the horn.

Turning to the first design. This should be planned so that the internal diameter is DOUBLED at regularly spaced intervals - so for a 48-inch phonograph exponential horn this could be prepared as in Fig. 1., where the internal diameter at A is 1-inch, at B is 2-inche inches, at C is 4-inches, at D is 8-inches and at the mouth E is 16-inches.

For a somewhat larger Gramophone type horn, we can adopt a 9-inch'module' when the

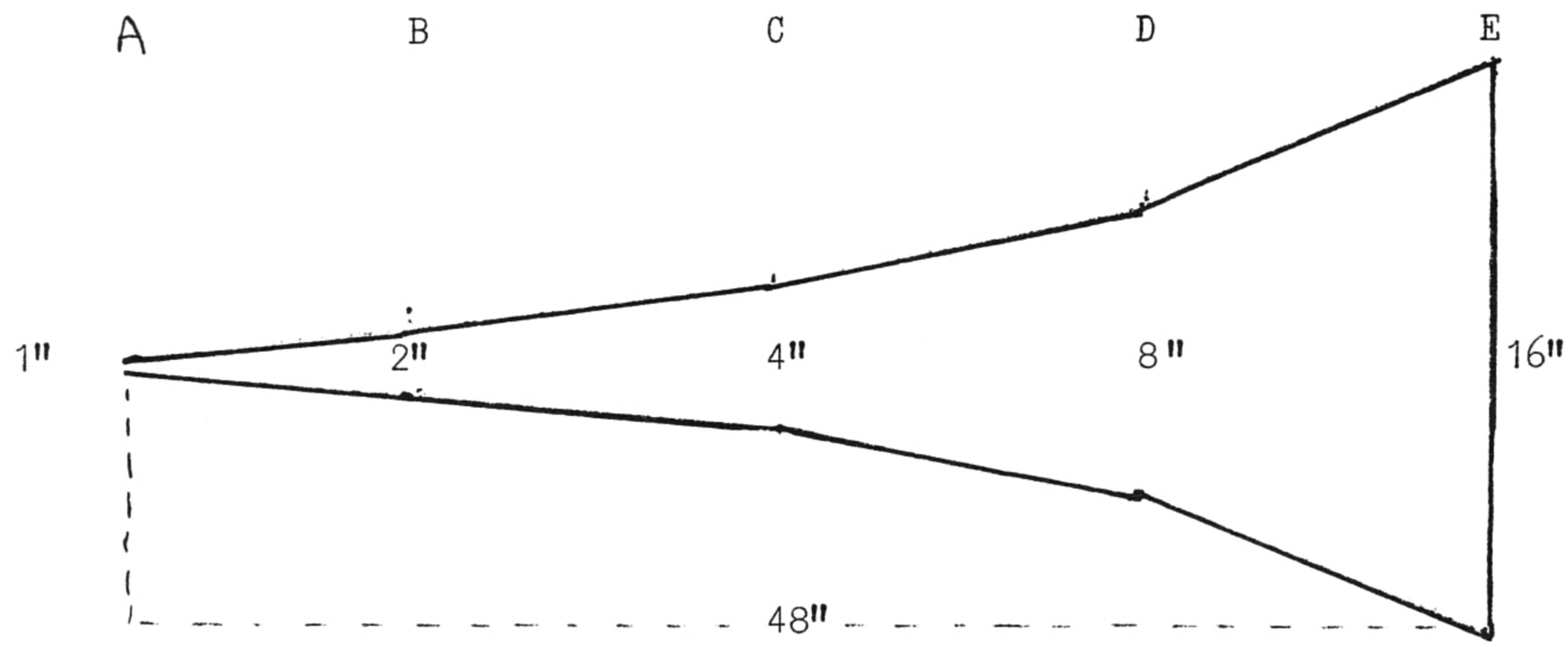


Figure.1.

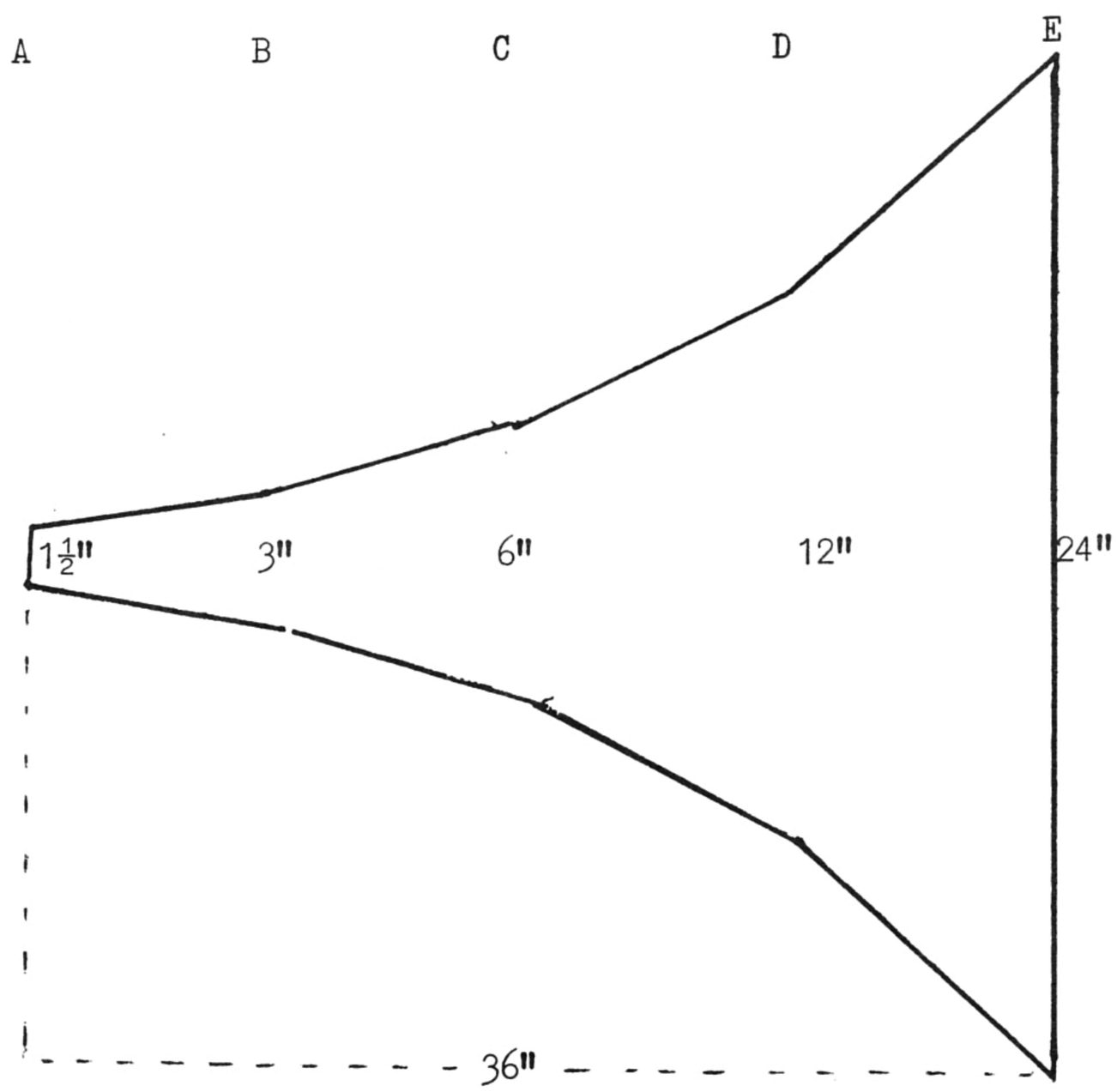


Figure.2.

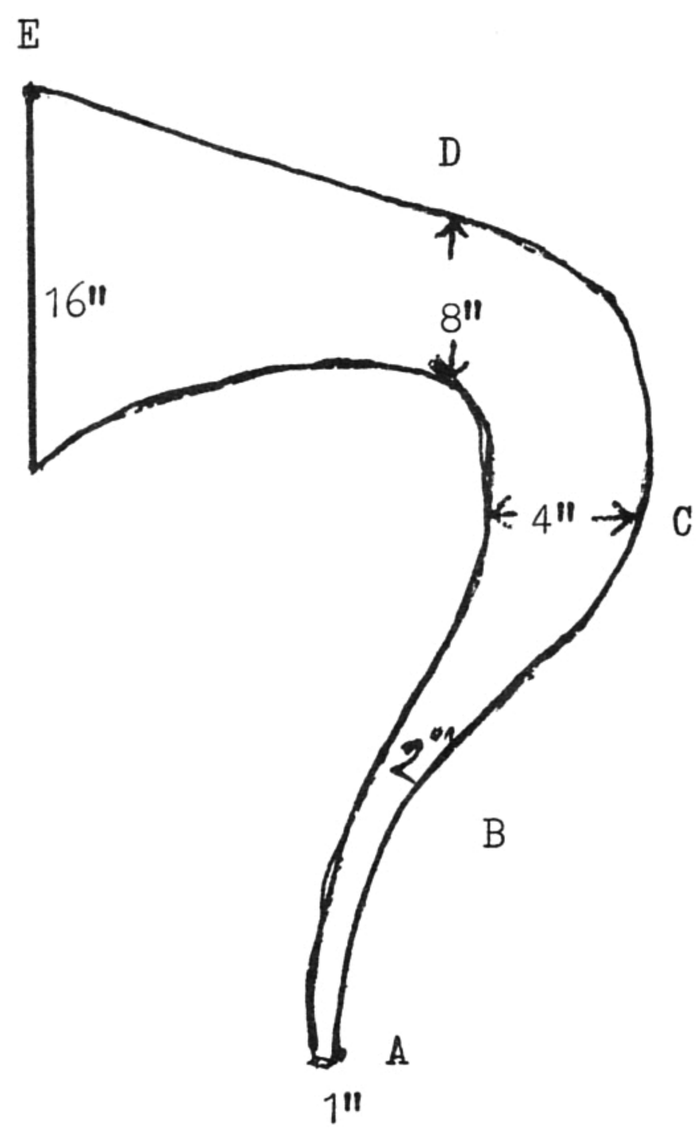


Figure. 3.

dimensions would be as Figure.2., making the internal diameter at'A' 1½-inches, at 'B' 3-inches, at 'C' 6-inches, at 'D' 12-inches and at the horn mought 'E' 24-inches.

Following this plan the contour may be replotted to fold the horn to any desired shape, provided that the curves are graceful.

Figure.3. shows the design for a cygnet-shaped exponential horn, retaining similar

proportions.

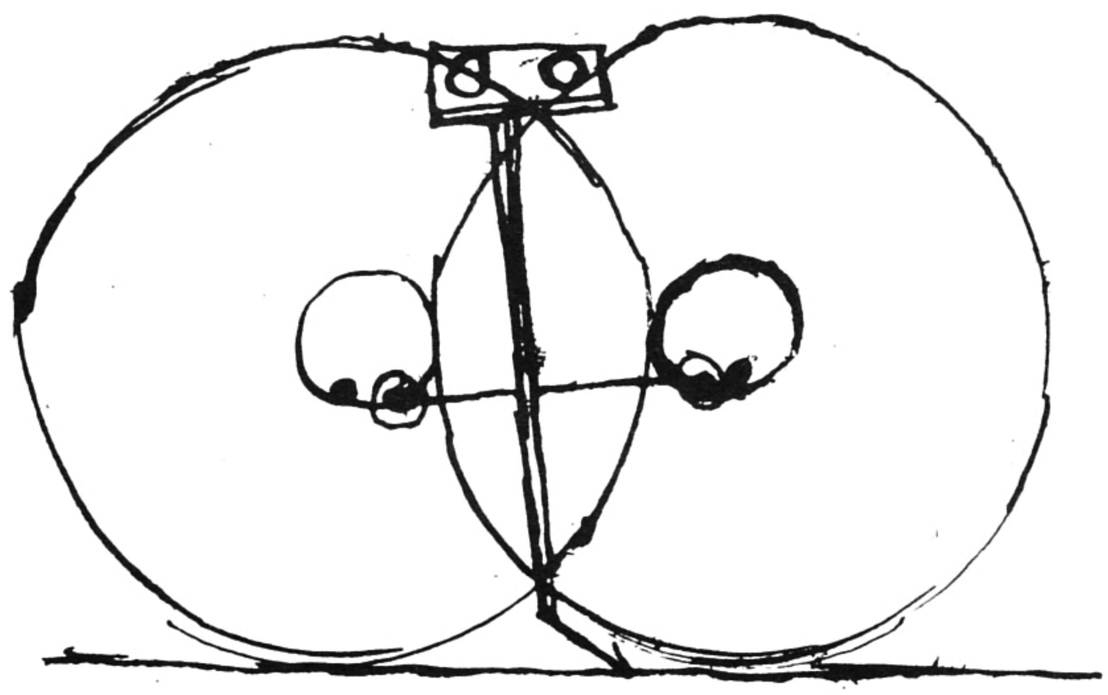
The dimensions could be the same as for Figure 1. Horns may of course be made up in many different materials, and I have a ten-petal 48-inch straight horn constructed entirely in $\frac{1}{8}$-inch plywood, which gives excellent tone.

Another material is papier maché. This costs little to make but requires considerable patience. But, if one wishes to make a papier maché exponential horn, it will be necessary to have an exponential shape (i.e. horn) to use as a 'former' on which to build one's horn.

From the Fred Gaisberg Collection

& Double Diaphragms

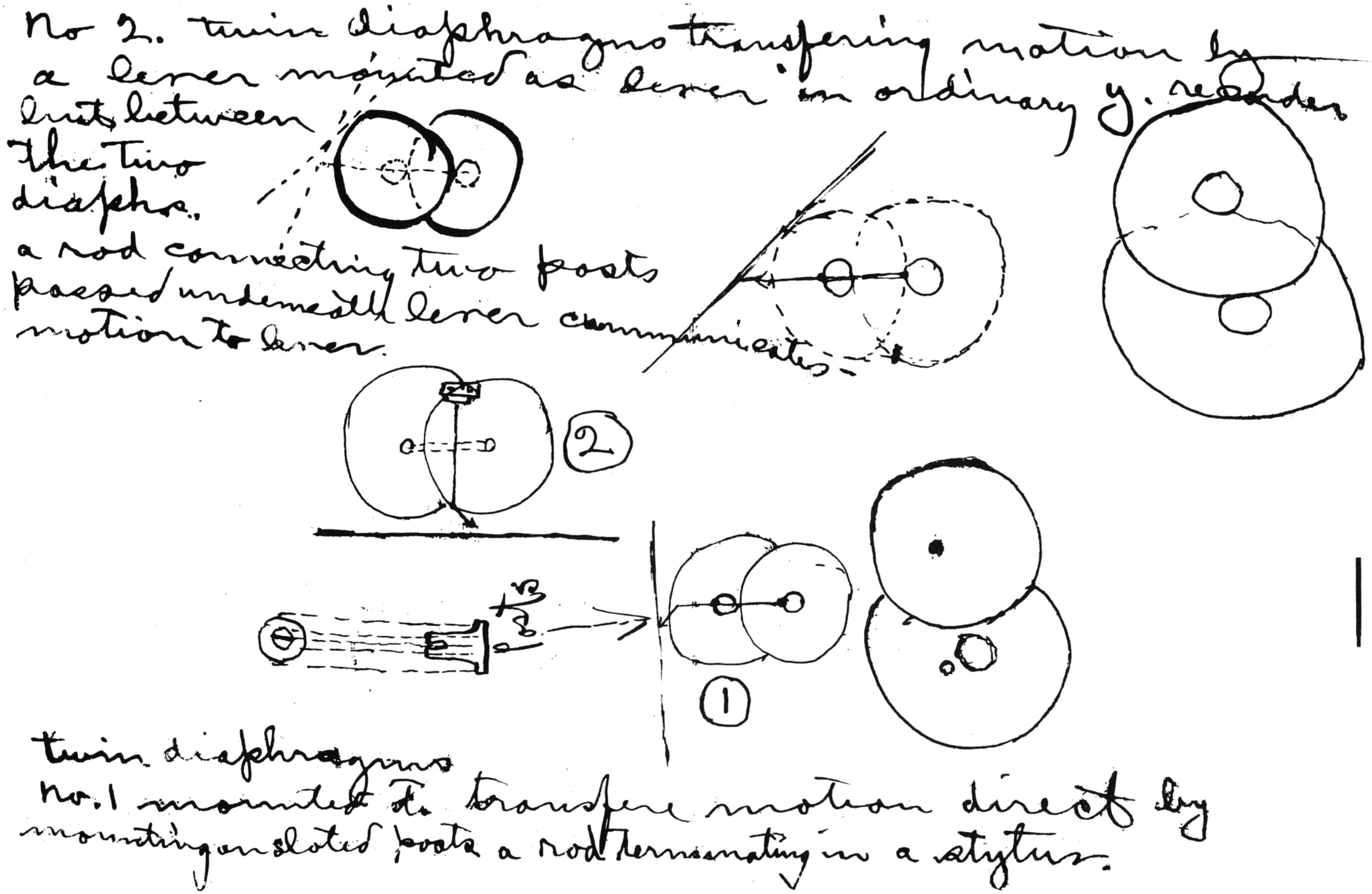
E.B.



Aug 5th 1899. 10 a.m.
F. W. Gaisberg
Gramophone recorder.

Tucked into a little 'pocket' at the end of Fred Gaisberg's diary for 1899 was a piece of paper only a fraction of an inch larger than the drawings opposite which shows 'Fred the inventor'. No explanation is given other than what one can see. It is clear that he thought it might gain a Patent for he recorded (in writing this time) the date and time of his invention.

It shows a double-diaphragm recorder. I see this as having two possibilities; firstly, as an insurance that should one diaphragm break during an important recording it would be possible to carry straight on without wasting time or wax; secondly, one could possibly obtain a recording of better quality. The glass diaphragms were extremely thin and fragile so one can see the possiblilty of one breaking for various reasons other



Drawings for a double-diaphragm recorder from the 1899 diary of Fred Gaisberg. (Courtesy of M. Wyler)

than large Wagnerian sopranos who shatter glass!

I will transcribe what Mr. Gaisberg has written.... " No 2. twin diaphragms transfering motion by a lever mounted as lever in ordinary y. recorder but between the two diaphrs. a rod connecting two posts passed underneath lever communicates motion to lever. twin diaphragms. No.1 mounted to transfer motion direct by mounting on sloted posts a rod terminating in a stylus."

A plan and side elevation of one of the 'posts' is shown sideways with the word 'posts' under it.

I immediately thought of the double diaphragm sounboxes of Carl Schmidt and later of Duophone. I knew where to find material on the former, and by miraculous coincidence a reader sent in his pictures of his Duophone gramophone and a close-up of the double soundbox.

A quick reference to the index of Patentees in 'our' section revealed no entry of the name Gaisberg. For suspicious reasons, knowing what some bosses have done, I also looked under the names of Johnson E.R. and Gramophone Company for the period to 1908, but Gaisberg's recorder was not revealed, and one would presume that period sufficient. But this does not mean that the invention was never constructed for use at Maiden Lane, City Road, or Hayes,if even experimentally.

Opposite is an advertisement for Carl Schmidt's double-soundbox taken from 'Der Phonographische Zeitschrift' of February, 1904.

It says:- DOUBLESOUNDBOX
for Talkingmachines
(illustration)

Reproduces Music, Song and The Human Voice with a
Full Natural Tone never before attained.

The simplest disc machine, fitted with this double diaphragm can at least equal the most complicated and expensive equipment.

This diaphragm - protected by 9 patents both at home and abroad - will be demonstrated at the Leipzig Spring Fair.

Manufacturing licences are avilable under very reasonable conditions. Prospective customers seeking samples should contact the Inventor and Patentholder

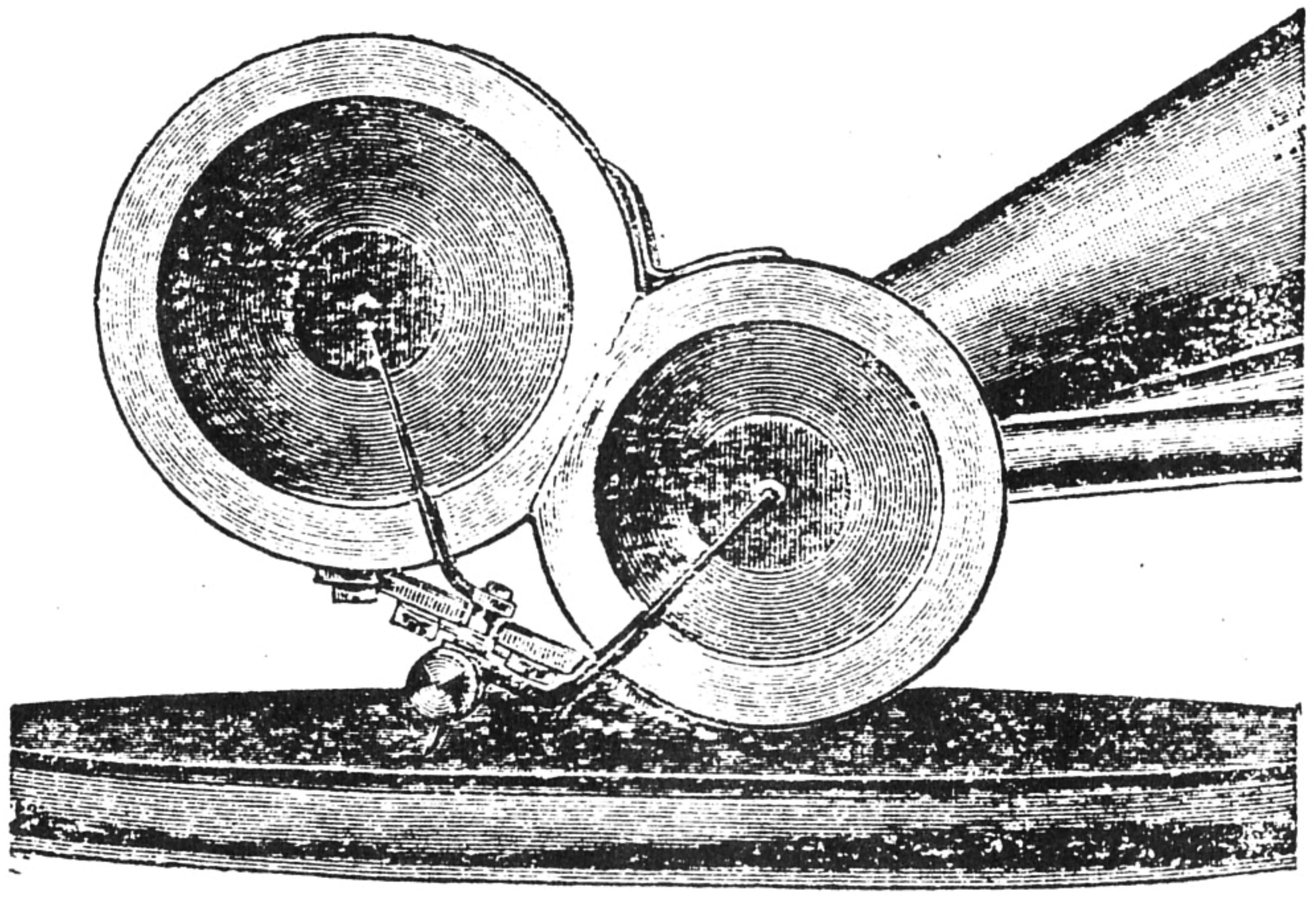
C A R L S C H M I D T
Engineer
BERLIN S.E. Britzerstrasse. 22

This was not its first appearance in 'Der Phonographische Zeitschrift'. It had been reviewed, presumably by its Editor, in September, 1902. In August, 1902, Carl Schmidt had been granted a British Patent, but it included a surprise which this magazine will show you in a future issue.

The review in 'Der Phonographische Zeitschrift' said, "C. Schmidt's new double diaphragm. It is not only the recording, represented by grooves on the cylinder, which makes for the quality of the reproduction, but also the equipment by which it is translated back into soundwaves. This is a well-known fact. Moreover, it goes without saying that this equipment is not only in the position to make a good cylinder worse, but that it is

Doppelschalldose

für Plattensprechmaschinen.



Reproduziert Musik, Gesang und Sprache in bisher unerreichter Natürlichkeit und Wohlklang.

Der einfachste Plattenapparat, mit dieser „**Doppelschalldose**" ausgerüstet, kann in Hinsicht seiner Wirkung mit den teuersten und kompliziertesten Apparaten mindestens gleichgestellt werden.

Diese durch **9 Patente** im In- und Auslande geschützte Schalldose wird auf der **Leipziger Frühjahrsmesse** vorgeführt werden.

Lizenzen zur Fabrikation sind unter kulanten Bedingungen zu vergeben. Reflektanten belieben Muster-Schalldosen einzufordern von dem Erfinder und Patentinhaber

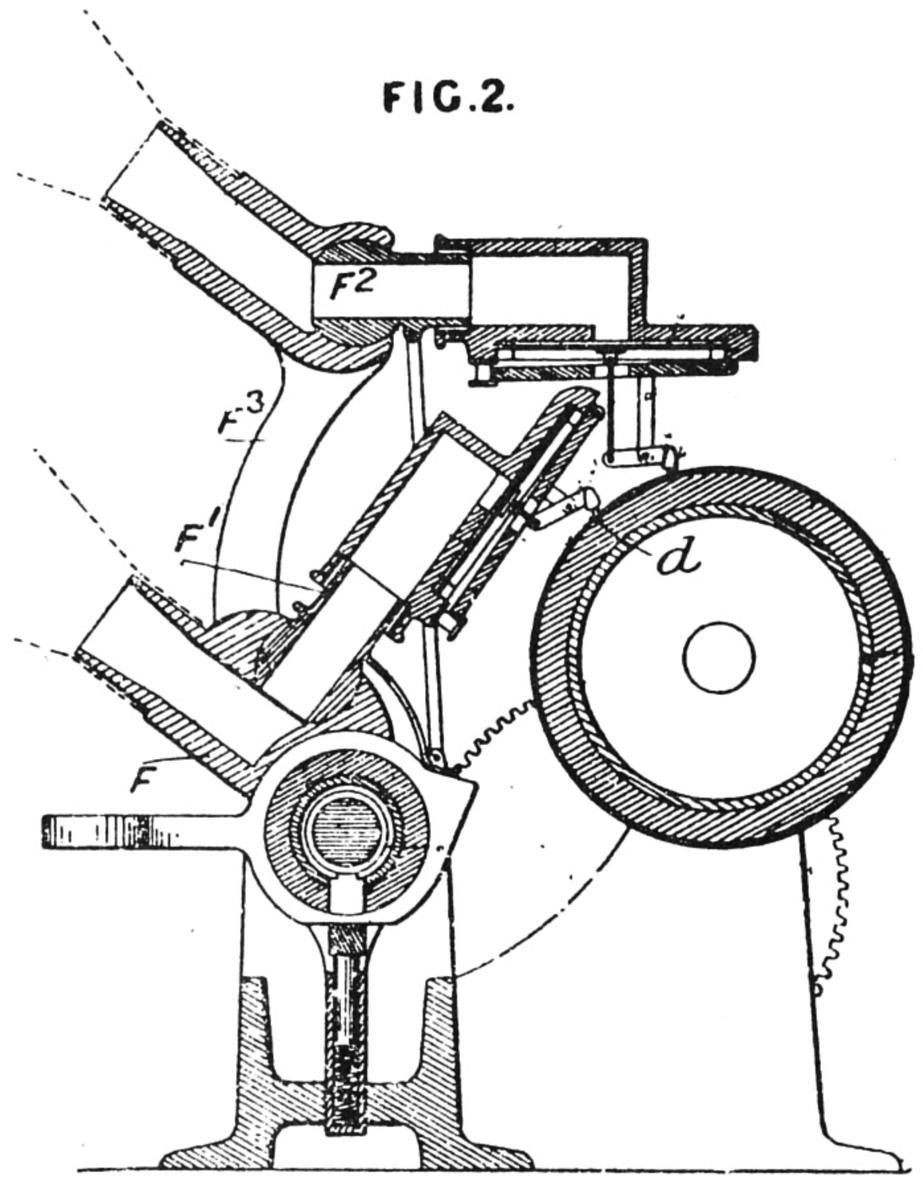
Carl Schmidt

Mechaniker

BERLIN S.O., Britzerstrasse 22.

23,501. Douglass, L. F. Nov. 8. **1898**

FIG. 2.

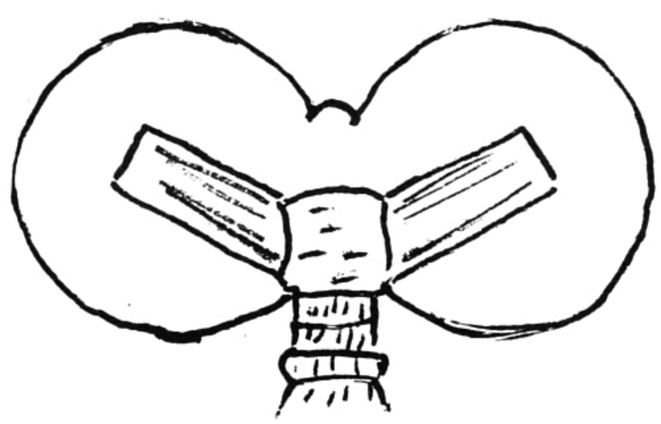


Phonographs and like sound-recording instruments. —Relates to the use of two or more reproducing-styli *d* mounted so as to follow in the same groove of the phonogram. Fig. 2 shows a section of the machine, in which the ordinary bracket F not only carries the reproducer support F^1, but is provided with an extension F^3 carrying a second reproducer support F^2.

not out of the question that the beauty of the tone, even the beauty of the voice on the original recording, could not be improved. This statement is proven by the fact that the surroundings are of greatest importance to the beauty of the singing voice. From this view point, while improvement is possible to the equipment in question, that is, the horn, sound box and that which connects the two, then the ultimate of phonographic reproduction is not yet achieved. Every new invention which brings forth positive results in this respect, sh should therefore be watched with the utmost interest.

"We had the opportunity today on these premises to come into contact with an apparently important new invention, the double diaphragm of C. Schmidt, Berlin, Britzerstrasse. 22. It is the result of a year's work, principally consisting of the conjunction of two similar diaphragms joined together on one side by a bridge which bears a needle acting for the two, and on the other by a passageway by which the sound waves reach the horn. Therefore in the process of reproduction the vibrations of the needle are divided by means of the bridge on to both diaphragms. According to the patent notice the purpose of this partition is to prevent a single diaphragm being damaged. But it is a fact that there is a result perceptible to the ear other than the cutting down of disturbance and hiss, apositive improvement in the tone can definitely be established, for compared to the usual diaphragm a considerable diminution of the main drawback of phonographic reproduction is achieved, i.e., when the tone is 'warped' or as if spoken down a pipeline. It seems to us that this result is brought about by a rounding off of dissonances, the double diaphragm must have the same ef effect as do two or more voices singing together. Taken everything into account, we consider Schmidt's new invention to be a definite step forward, which will not fail to attract the notice of the connoisseur.

The rear view of the double-diaphragm to play cylinders.



CARL SCHMIDT'S DOUBLE - DIAPHRAGM FOR DISC TALKING MACHINES

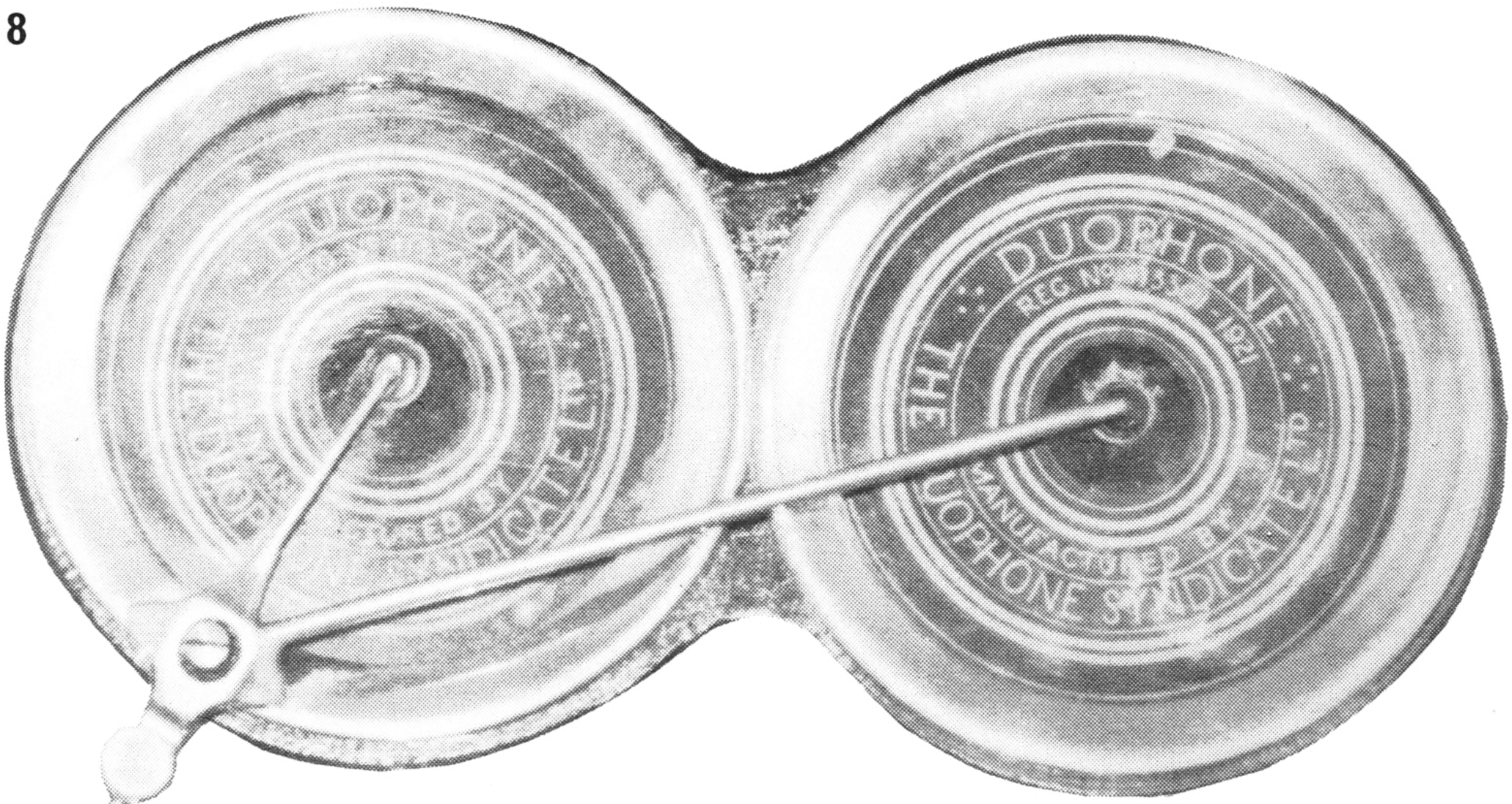
"Our readers have already become acquainted with this diaphragm through our pages. The real causes for the improvement of tone resulting are not quite clear at present. Here is what the inventor himself says about it:-

"The diaphragms at present in use for disc talking machines have a diameter of between 38 and 40 mm. The choice of this size consists of a compromise. The diaphragm is somewhat too small for a good reproduction of the low notes and conversely too big for satisfactory reproduction of high notes. The flaws in sound - noticeable as disharmonies - is caused because the vibration frequency of a 38-40 mm. diaphragm is too small for the high notes, too large for the low.

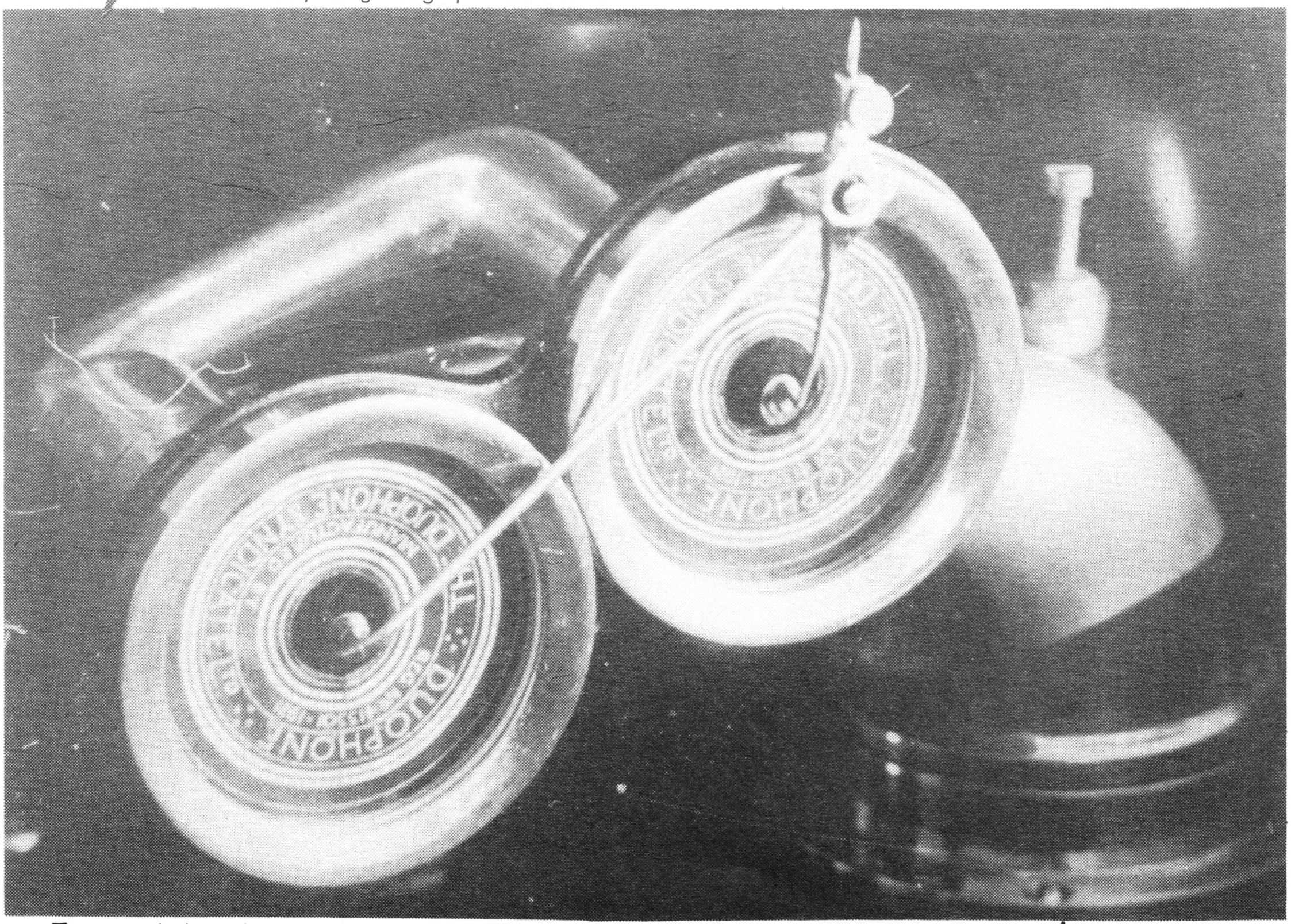
" In the construction of the double diaphragm under review consideration is given to reproduce in their essence both high and low tones by suitably chosen diaphragm sizes. Therefore on is 45mm, the other is 36mm in diameter. Moreover, the two must be different in composition, for the smaller would have to be the stronger.

THE DUOPHONE

Pictures kindly supplied by
Mr. D. Pain of his elegant model.



In playing position



Turned back to insert a needle.

(see p.541)

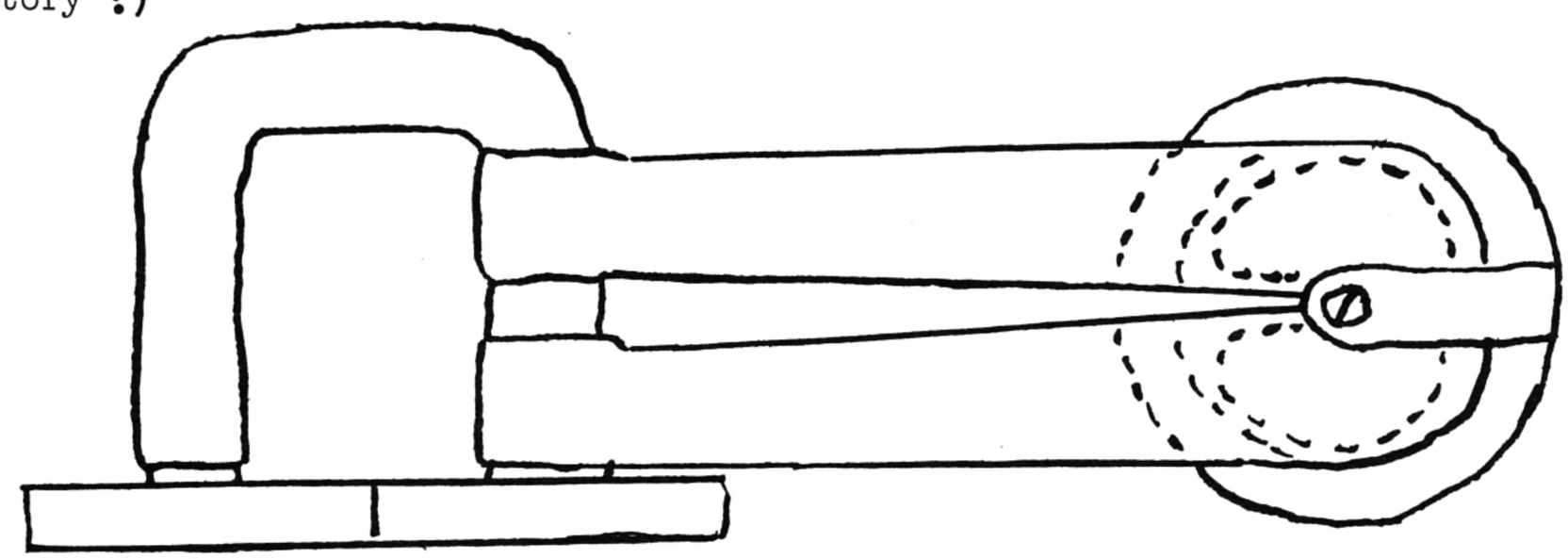
"The diaphragm of 45mm. diameter produces without any doubt a good natural rendering of the lower register. It is suited to this by its greater area and smaller vibration frequency. Converse results are found with the 36mm. diaphragm. A smaller and tougher material causes a higher oscillation of all its properties, thus allowing it to reproduce the upper registers in the required manner.

"One must remember that both diaphragms are functioning at the same time. Therefore it is apparent that any distortion caused by one would be obscured by the other, and it is out of the question that distortion might occur in both simultaneously."

(The foregoing extracts from 'Der Phonographische Zeitschrift' were translated by Stephen Wyler.)

THE DUOPHONE

The Duophone system takes the double-soundbox a step farther in that two soundboxes each have a tube leading to the 'horn' or soundchamber within the cabinet. This is achieved by means of the double-arm. It appears to have been developed from C.L. Newland's patent 187,258 of April, 1921, of which a sketch-plan of the double-tone arm is below. The sounds picked up by each sound-box are fed through separate tone arms, in this case to one internal horn, but they could just as easily have been fed to horns of differing dimensions to suit the frequencies of each soundbox as in the principles of H.J.Kuchenmeister (1924, but that is another story !)



A sketch-plan of the Duophone tone-arm.

WAS THE INSPIRATION FOR ALL OF THESE TO BE FOUND IN THE 1898 PATENT of L.F. DOUGLASS ?

(Its British number was 23,501 of 8th. November.)

Mr. Douglass sought to enhance the sounds from the cylinder by having two reproducers mounted close together in the same groove, as seen in the illustration shown in the brief extract overleaf.

The natural outcome of Mr. Douglass' patent was the Polyphone attachment which could be fitted to Edison phonographs. Dr. Philip Petersen kindly loaned us a very rare catalogue of the Polyphone which we show in following pages and which explains itself.

The catalogue must date from late 1899, subsequent to a date in October of that year that is quoted in a testimony.

It demonstrates an early attempt to obtain the best response from the recorded 'groove', a trait which has never ceased. At a future date we shall take up this theme again with more of the work of Carl Schmidt, H. J. Kuchenmeister and its possible culmination in the Ultraphon gramophones with two tone arms.

IMPROVED POLYPHONE

THE NEW

Talking Machine

Guaranteed
the Best Talk-
ing Machine
on Earth
No Exception

AS LOUD AS THE HUMAN VOICE

GRAND VOLUME FOR $5

with our new Jumbo volume

50c RECORD

AND SPECIAL EQUIPPED POLYPHONE.

At an addiiional cost of only $5.00 we equip the $25 and $35 Polyphone so that the results (when used with our special Jumbo volume record) are as loud as the human voice or five times as loud as the ordinary talking machine, and as loud as any large cylinder machine (Polyphone Grand excepted). Other machines equaling results cost $100 and upward. Other records as loud as these cost six times as much.

Polyphone

THE NEW

Talking Machine

Perfection of Sound Reproduction.

WE GUARANTEE
the Polyphone more than twice as loud and many times more musical than any other Talking Machine, as sweet and natural as the original orchestra, band or singer.

We allow you to be the judge. The moment you hear it you will be convinced. **We don't ask you to send us any money.** Deposit enough money with your express agent to guarantee express charges, and we will ship Polyphone for you to examine.

The Polyphone is a new attachment of two or more diaphragms that can be put on any Talking Machine and the same records used with results simply marvelous.

Why the Polyphone is Better

Than any other Talking Machine.

The quality of a musical instrument depends on the echo or resonance. If this were not so, violins, mandolins, guitars, etc., could as well be made without a sounding box and pianos without sounding boards.

Talking Machines have lacked this quality, thus making their music sound weak, thin and unnatural.

That the above is correct is proven by the following article by Elisha Gray, Ph. D., L. L. D., in which he says: "Resonance is really Echo, but the term only applies to echoes or sound reflections when the time between the original sound and the echo is practically nil. The intervening space of time is so short that the original and echo sound in unison. The result is that the sound as a whole is vastly increased and enriched. Makers of musical instruments take advantage of this phenomenon of resonance which is the chief factor in giving the quality of tone.

THE POLYPHONE

has two diaphragms, following one another in close succession, thus beautifying the sound as one echoes the other, and as **two reproducers are used** there is **twice the volume of sound.**

As the so-called echo in this machine is as loud as the original sound, the results are more wonderful than those obtained from any other musical instrument.

The objection that one diaphragm will be saying one word and the other another word is not the case. The record revolves twice per second or a distance of one foot per second, as a word will ordinarily occupy from one to three feet of space and two diaphragms closely placed will blend the sound together, so that the ear cannot separate them; thus prolonging and enriching the tone. **The Polyphone is then the sweetness of many echoes instantly combined.**

YOUTH'S COMPANION, of October 9, 1899, scientific department, says of the Polyphone:

Improving the Phonograph.—On the principle of the sounding-board, which repeats a sound at so short an interval that the original and the repeated waves impress the ear in unison a device called the Polyphone has recently been applied to the Phonograph for the purpose of doubling the volume of sound issuing from that instrument. A Phonograph with the Polyphone attachment has two horns, each provided with a diaphragm and stylus. Not only is the sound made louder, but its quality is improved.

$15 Polyphone The New Talking Machine

AGENTS WRITE FOR DISCOUNTS.

The $15 Polyphone is guaranteed to be twice as loud and natural as any other talking machine that sells for less than $25. It uses the same records as the Phonograph or Graphophone. The machine is made at the Edison Works and uses two of the Edison Famous Automatic Diaphragms. It is well made, runs by Spring Motor and reproduces two records with one winding. Gladly sent privilege of examination.

$25

Standard Polyphone

The price of this machine was $35.00, now $25. It is a genuine Edison Phonograph with Polyphone attachment. It is guaranteed twice as loud as any other make talking machine using the small Records.

The price is little or no more than the same size talking machine with only half the volume.

This machine is well built and will last a life time. All high speed bearings run on centre points, adjustable to wear, noiseless motor, runs three records with one winding, latest improved double friction governor and many other improvements.

Discount to Dealers.

From the collection of Dr. Philip Petersen

$25 Polyphone — The New Talking Machine

OUTFIT NO. 7.

1 Edison Standard Phonograph with Polyphone complete.....
1 Oak Carrying Case.....
2 Extra Loud Automatic Reproducing Diaphragms.....
A Double Bell Concert Horn.....
1 Oil Can.....
1 Chip Brush.....

$25

Records $5.00 per dozen.

SEND FOR LIST.

$35
Home Polyphone

Best talking machine made using small records. The $35 Polyphone is a genuine Edison Phonograph with Polyphone attachment, and differs from the $25 machine in construction only. Mr. Edison says this machine is built on the best known principles and the finest material is used throughout. Other advantages:

Direct feed screw and mandrel running on center-points.

Long bearings on carriages.

All bearings made of hardened steel adjustable to wear.

Noiseless running motor, runs six records with one winding.

Double friction governor which gives perfect regulation.

Automatic belt tightener and many other improvements.

Large profits made by giving concerts with this machine. The price of this machine was $45.00, now $35, which is as cheap as it can possibly be sold for on account of its expensive construction and fine finish. It is built as accurate as a scientific instrument.

Discount to Agents.

$35 Polyphone The Best Machine Made

USING SMALL RECORDS.

OUTFIT NO. 9.

1 Edison Home Phonograph with Polyphone.....
1 Oak Carrying Case.....
2 Extra Loud, Automatic Reproducing Diaphragms.....
A Double Bell Concert Horn .....
1 Chip Brush.....
1 Oil Can.....

$35

Records $5.00 per dozen.

SEND FOR LIST.

Polyphone Concert Grand

$105

Loudest Talking Machine Made.

GUARANTEE.

The Polyphone Concert Grand is guaranteed twice as loud and natural as any other Talking Machine and as loud and perfect as the human voice.

AGENTS WANTED.

The Polyphone Concert Grand

is a new talking machine placed on sale for the first time May 1st, 1899. **It is as loud and natural as the human voice.** Can be heard distinctly in the largest theatre in the world.

To appreciate the great difference between this and other Talking Machines, you should hear them side by side. We have challenged comparison and have made tests with other companies' best machines, using the same record on both.

All the judges agree that machines with Polyphone are Twice as loud, Twice as natural Twice as musical, Twice as sweet

in tone; can be heard by twice as many people at one time and that they will be twice as well pleased.

Edison Concert Phonograph with Polyphone Grand attachment, including two 24-inch brass horns and stand $105.00

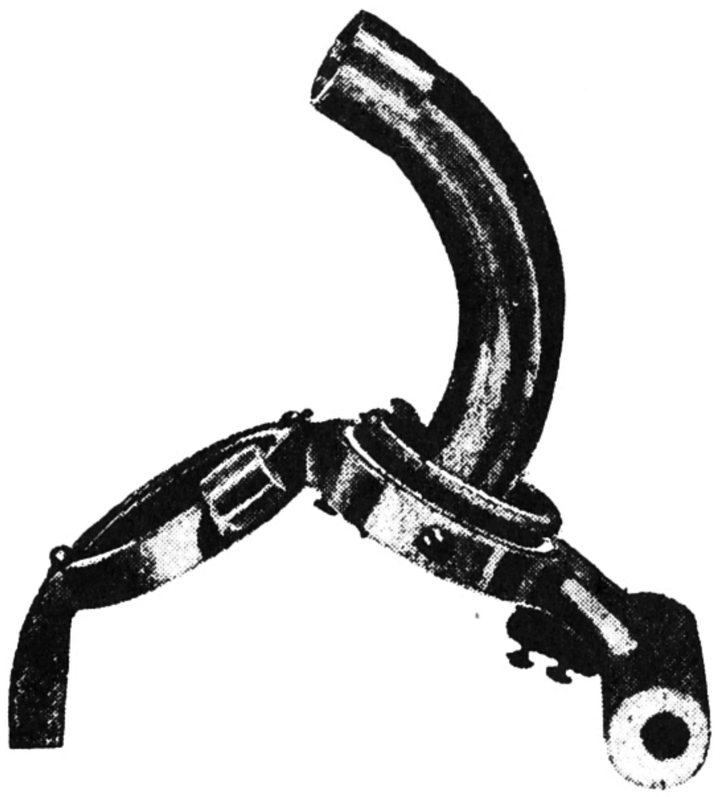
Edison Concert Records, each..... 2.50

$25.00 per dozen.

Polyphone Attachment for Phonograph.

Make your Phonograph into a Polyphone.

PRICE, (including two Horns.....**$15.00**



Scientific American says:

One of the simplest and at the same time one of the most ingenious attachments for talking machines which has yet appeared is found in the polyphone. The polyphone is capable of reproducing a word with twice the loudness of the ordinary phonograph. In addition to this increased volume the use of two diaphragms imparts to the sound that quality which depends upon the application of the principle of resonance or of repetition. The double diaphragm can be applied to any phonograph whatever, so that any ordinary talking machine can be converted into a polyphone.—Scientific American, August 12, 1899.

Why You Should Buy a

Polyphone

1. It is twice as loud as any other talking machine.
2. Its tone is twice as sweet as any talking machine.
3. It is built on the best principle for producing musical sounds (so say the greatest scientific men in the world.)
4. It is covered by patents and no other talking machine can be made as good.
5. It costs little or no more than other machines with one-half the volume or quality of sound.
6. It is built as accurate as a scientific instrument.
7. It is no more liable to get out of order than a clock.
8. It reproduces every sound on earth.
9. Its variety of entertainment is unlimited.
10. It is the only machine that gives natural tone.
11. It is the perfection of sound reproduction and has no equal.
12. It is guaranteed to be the best talking machine on earth, no exception.

THE MUSIC OF SCOTT SKINNER

Traditional Scots Fiddling on the recordings of J. Scott Skinner and in new performances by BILL HARDIE Topic Records 12TS268

Scott Skinner was indeed one of the truly great exponents of Scottish violin music and we are fortunate that recording came soon enough to capture his performances. He was recorded on both cylinder and disc.Those reissued here come from Zonophone (1905), Rena (1910) and his last session for Regal in 1922, for which he was accompanied by his niece. Some of the actual pressings used for this reissue were later Regal pressings from Rena masters.

Having been associated with folk music all my adult life, I can immediately hear and feel genius as soon as Scott Skinner strikes up with a dance air. Having also experienced the other kind Skinner's superiority is emphasised.

His great technique is evident for one feels "How does one man get all of that out of one violin?" The violin really needs the full frequency range of modern recording to display all of its qualities, but a surprising amount was captured on the original 78's to make these transfers enjoyable. Some were in less than new condition, but a good job has been made by the 'two Tony' team who visited John Junner's home near Aberdeen to re-record them. I confess to making the original introduction and am delighted with the result.

I applaud the new policy of Topic in re-issuing limited numbers of 78rpm records of the best of folk instrumentalists to serve as inspiration to the growing number of young people turning today to real folk music.

To couple the work of a present-day violin GREAT on the record playing in the Scott Skinner style was a happy inspiration. Bill Hardie has stature and skill enough to stand on his own. Readers of this magazine are accustomed to listening to acoustically recorded music, but many purchasing this LP will not be. They will be ablt to start with the excellent technique and rhythms of Bill Hardie, who produces exquisite music whether accompanied by his son Alastair or unaccompanied, and then proceed to the Scott Skinner side and derive more from the records having heard Bill Hardie's superlative introduction.

Only three little airs are played by both artistes.Each 'track' consists of a medley of about three airs and/or variations, as a musician would play for a dance, the total airs of both sides being nearly forty.

In his modesty and tribute to Skinner we have no notes on Bill Hardie other then he is descended from a line of violin makers and players, and "many authorities believe him to be the finest living exponent of the Scott Skinner style." I do not doubt this for a minute. I only wish that there were less miles between us so that I could dance to his playing! The recording quality is excellent. No gimmicky tricks. It is as if Mr. Hardie were in the room playing as a personal favour.

Need I say that I recommend this record highly?

LET'S ALL GO TO THE MUSIC HALL. 2-LP Set. Argo ZSW 535/6

This excellently-produced set is narrated in the main by Stanley Holloway, Ted Ray, Jessie Matthews and Sandy Powell. Reading contemporary press and magazine quotations they relate in well-chosen pieces the history and atmosphere of the early 'song and supper' rooms and through to the early music halls, intermingled with appropriate musical interludes. Naturally, to represent the days before Mr. Edison's Wonderful Invention, later recordings are used. As the narration approaches the Royal Command Performance of 1912, which is its climax, the musical quotations become contemporary.

To give an idea of the progress of the Story, the main chapters headings are 'Free & Easies and Penny Gaffs', 'Fine New Buildings', 'If the Managers only thought the same as Mother','Palace of Varieties','Rule Britannia', 'On Tour','What about the Workers?!','By Royal Command'.

As well as outlining the rise of Music Hall each chapter cleverly inserts 'background information' to broaden the perspective. In some cases giving a glimpse of the conditions of artistes and of the audience.

While most of the actual records of Music Hall artistes are heard only in part, well over thirty different acts appear on the 'Bill', many of them being rare to find these days. A few have hiss more noticeable, but in no case is it obtrusive. I was particularly pleased with Dan Leno's "Mrs. Kelly", for although I have the G & T disc it comes out very clearly here and I found myself obtaining a fresh enjoyment from it and could realise anew that Leno was one of our nation's greatest comedians. It was interesting to note how well the miniature Durium-type discs I had loaned for copying on to the set have been transferred.

Other artistes heard are the rarely-recorded Marie Kendal, Harry Champion, Harry Lauder, Wilkie Bard, Gus Elen, George Formby, George Robey, G.H. Chirgwin,Vesta Tilley, Little Tich, Charles Coborn, Clarice Mayne, Marie Lloyd etc, etc, etc.

Acting as 'Chairman' was my friend the late Robb Currie reminding me that Decca could very well reissue its early LP "Palace of Varieties" in which Mr. Currie, Ernest Longstaffe and Artistes of the 1950's recreated a Music Hall.

continued on page 540

James Scott Skinner

"The Strathspey King" J. Junner

It was on the 5th. August, 1843, that James Skinner, to be known later to his admirers as James Scott Skinner, "The Strathspey King", was born to William Skinner and Mary Agnew at their humble home in Banchory, Kincardineshire.

Times were hard, for William Skinner had been obliged to give up his work as a gardener as the result of an accident and was now earning a meagre living as a dancing master and fiddler, assisted by his elder son, Sandy, who also played the violin at local dances.

While wee James was still a babe in arms, his father died and Mrs. Skinner was now faced with a hard struggle to keep the wolf from the door. However, thanks to her sons' musical talents, she was able to "keep things going," and when James was about six years old Sandy gave him his first lessons in violin playing and in accompanying a fiddler by "vamping" on a 'cello.

Soon the brothers were providing the music at most of the local dances, and so proficient did young James become as an accompanist that he was engaged by Peter Milne, one of the finest Scottish fiddlers of the day, to accompany him. Peter, a kindly soul, quickly endeared himself to the boy and became like a father to him, and it was not long before he began to initiate the lad into the mysteries of the peculiar bowing of Scots violin music. Thus did Peter Milne lay the foundation of Skinner's future supremacy in rendering the music of his homeland.

Mrs. Skinner remarried, and when James was nine years old she sent him off to Aberdeen to attend a school in "The Granite City".

One evening he was taken by his brother to a concert given by a band of sailor-suited boys billed as "Dr. Mark's Little Men." So delighted was he with the orchestra's performance that he asked, and obtained, Sandy's permission to apply to Dr. Mark to be allowed to join his band. The Doctor agreed, and in 1855, aged twelve, James left Aberdeen on a six years' apprenticeship.

Within three years they had played in about six hundred places in England, Scotland, Ireland and Wales, appearing in 1858 before Queen Victoria and Prince Albert in a command performance at Buckingham Palace.

At the Headquarters of the Orchestra in Manchester the young Scot was given a thorough grounding in the theory of music and violin technique by a violinist named Rougier, who had been trained at the Paris Conservatoire. But within three months of the end of his apprenticeship James decided he'd had enough of touring and returned to his mother in Aberdeen. He made up his mind to become a teacher of Scots dancing and was introduced to a very good instructor who styled himself "Professor" Scott and who gave him a course of instruction in dancing and deportment.

Later, as a tribute to the "Professor", he adopted the name of "Scott", being known henceforth as James Scott Skinner.

Our illustration opposite shows James Scott Skinner, left, and right, John Junner with Scott Skinner's Stroh violin which he used for recording (now owned by Mr. Junner).

Record reviews continued from page 537

To the set under review it is important to stress that it takes the form of a 'Documentary' in which spoken description is intermingled with appropriate songs except side four which is virtually the 1912 Royal Command Performance recreated. If you abhor commentary (even though well-done) this is not for you. For those interested in Music Hall, or those possessing but few cylinder and disc examples should have this set. As a reviewer, I give it full praise, even the sleeve is in the form of a typical Music Hall programme.

"COMPOSERS' INTERPRETATIONS"

1. LAMBERT 'The Rio Grande'
2. FRANCAIX 'Piano Concerto in D Maj.'

WORLD RECORDS SH.227

3. HAHN 'Piano Concerto No.1 in E Min.'
4. MILHAUD 'Scaramouche'

I must confess that I did not remember these pieces very well so came back to them "fresh" when the record arrived for review.

Lambert's 'Rio Grande' is performed by Sir Hamilton Harty piano, with the St.Michael's Singers and the Halle Orchestra conducted by Constant Lambert. Reissued from Columbia L2373/4 (WAX 5330-3).

It is a poem by Sir Sacheverell Sitwell set to music of a jazz influence in which the words form an integral part of the music rather then being accompanied by it. It is a mixture of South American Carnival and quiet reflection. While it evokes recollection of Copland in parts this Rio Grande is South American rather than Texas.

The 1930 recording was well-done and has been excellently transferred. There is a little hiss, but unobtrusive, which in fact applies to the whole LP under review. To have eliminated it would have reduced the sparkle which all of the music requires.

Francaix's Concerto starts off with a bright violin and piano duet passage reminding me of a gay country dance 'reel' which is the mood of all except the 2nd(Andante) Movement where the piano and cellos & basses weave a delightful lullaby that after a few hearings I was 'humming' with the record!

It is performed by the composer at the piano with the Paris Philharmonic Orchestra conducted by his former teacher, Nadia Boulanger. The tonal quality is very clean and slight hiss is only heard toward the end of the original 78rpm discs. Recorded in 1937 it is transferred from HMV DB5034/5 (2LA.1503/6)

For the Hahn Piano Concerto, Magda Tagliafero plays while Hahn conducts the anonymous orchestra, the work having been recorded by Pathé in May, 1937, on records 86/8 (CTPX303/5 and 309/11)

Hahn, who had composed 'Si mes vers avaient des ailes' by the age of sixteen, studied under Saint Saëns and Massenet and composed much for the theatre, including Sarah Bernhardt, also sang his own songs to his own accompaniment. This work begins with chords making one expect a song rather than the first movement which improvises grandly before the jig of the second (which I find too short!). The third movement, Reverie,Toccata & Finale commences gently with feeling and leads to a finale that has martial influence leading one to expect La Marseillaise in the last bars, typical of Hahn's romanticism.

The transfer from 78's has been cleanly effected as it has for the next piece - a piano duet by Marcelle Meyer and Darius Milhaud playing the latter's "Scaramouche." A truly delightful item recorded in December,1938, and originally on HMV DB5086 (2LA.2855/6)

To me the whole is gay dance performed by a brightly-coloured Punchinello with rosy cheeks and smiling eyes and lips, who slows only to gain breath during the 'Modere' movement ready for the exhilerating finale Brazileira. Expertly played by the composer and a friend who had in part commissioned the work.

It is always interesting to hear composers' own interpretations, but in these instances the performances are sparkling too. The whole has been admirably recreated from 78rpm discs by A.C.Griffith and we hope that collectors will support this deserving re-instatement to the catalogue.

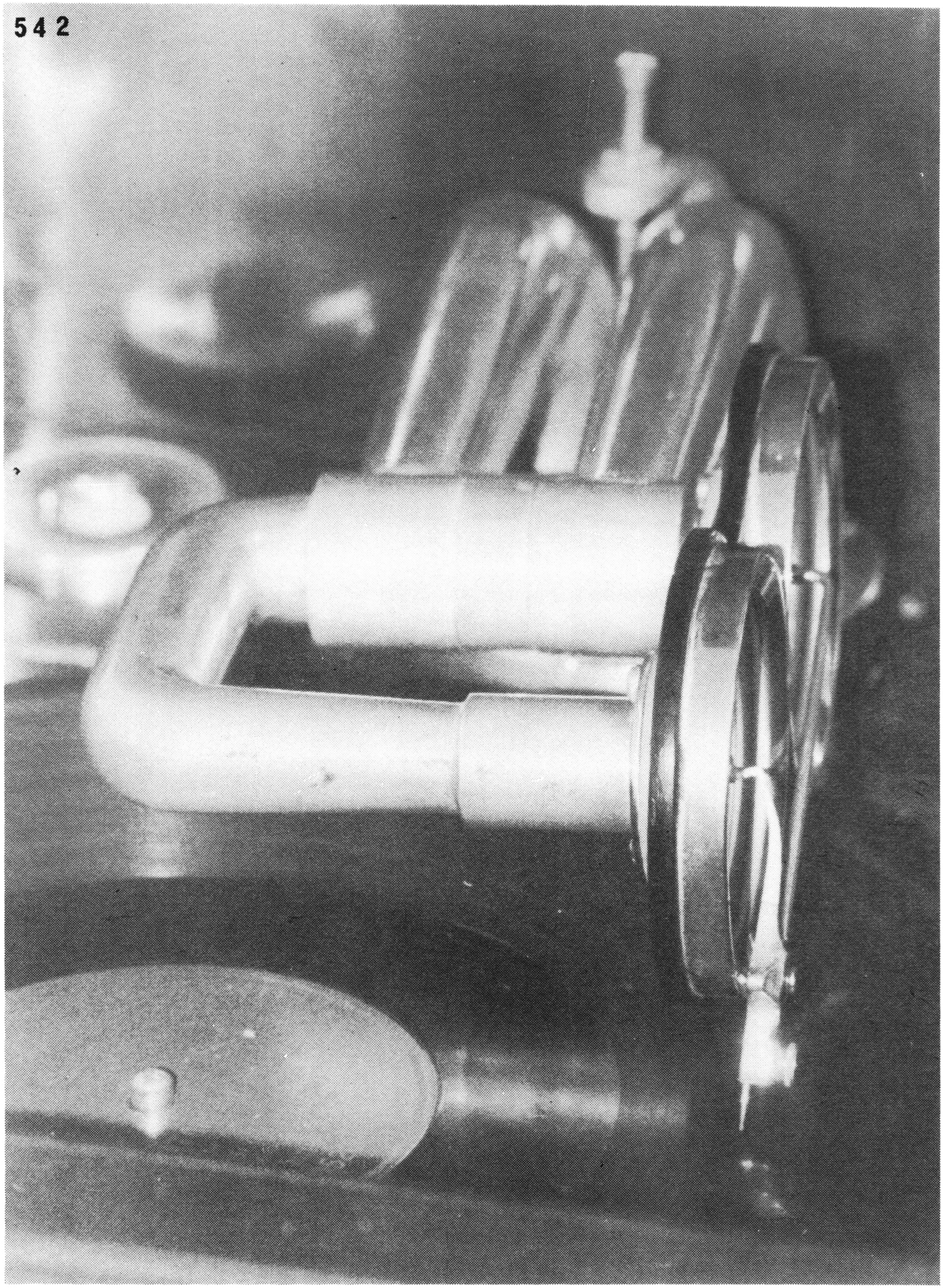
THE BERT FIRMAN BANDS 1925 - 1931. 2-LP Set. World Records SHB 30

(Carlton House Orchestra + Cabaret Novelty Orchestra =
Devonshire Restaurant Dance Band * Arcadians Dance Orchestra"
The Rhythmic Eight Bert Firman's Dance Orchestra @)

I can imagine readers rushing to Discographies and reference works to find out who Bert Firman is.... Just play these two records and you will know very rapidly that he was in the forefront of the best dance bands of his day. That he went to work in France from 1931 - 1939 and did not resume danceband work after his military service makes him 'the forgotten man' to many. Fortunately he is still very much alive in his present profession and couteously received Brian Rust who wrote the excellent sleeve notes.

As well as being leader of various hotel and restaurant bands, he was Musical Director for Zonophone Records 1924 - 29 being responsible for assembling

continued on page 552


542

IN THE COTSWOLDS F. ANDREWS

ANOTHER FORM OF RECORDED MUSIC HEARD BY YOUR ITINERANT REPORTER

My family holiday this year was spent in the Cotswold Hills. From 'our' cottage we spent a day at Sudeley Castle, near the village of Winchcombe, which had been the capital of Mercia before the English succombed to the Normans in 1066. Our visit was not only to admire the Castle and its grounds.... There was also a "Steam Fair". It was all very worthwhile. Besides the steam-operated Road Rollers, Traction Engines, Fairground and Showmen's Engines, Steam Wagons and ancillary equipment, such as log-cutting machinery, there was a considerable number of Fairground, Dance Hall and Dutch Street Organs on display, all of which operated by the "books" of perforated cards upon which the popular music of yesteryears and today has been "recorded". This part of the show was my reason for wishing to attend.

All of the organs were in full working order and they provided a grand feast of this of "recorded" music although I must admit that after five hours or so of continuous listening, the purely mechanical nature of the music became the more dominating feature.

The most magnificent organ on display, to my ears, was an 89 Keyless No.4. "Black Forest Gavioli" Organ, now owned by D.Price of Pershore, Gloucester, built originally for a theatre in Munich and later acquired by Kitty Mathieu, who took it all over Germany to provide the music for her "Zeppelin Ride" which formed part of her Fun-Fair. In 1948 it was rebuilt to travel with a "Wall of Death" display team but had fallen into dis-use by 1961 when it was bought by its present owner, who again renovated it and first put it on show again in the early 1970's. The front of the organ has been beautifully repainted and besides the usual ranks of pipes on display there can also be seen four animated bell strikers, who strike in unison, a Conductor with baton, animated, and snare and bass drums, a cymbal and a xylophone or glockenspiel.

The organ was loud and in magnificent voice, completely in tune, using original books cut by Carl Frei, Bruder, and others. Tunes heard included "Light Cavalry"(von Suppe), "Autumn Murmurs" waltz(P.Lincke), a 'hot' version of "Tiger Rag"(La Rocca) and "Colonel Bogey March(K.Alford).

Almost equal to this organ was an 89 key Gavioli Organ, which besides displaying its complement of pipes also showed two animated figures striking bells, a conductor, bass and snare drums, a cymbal and a xylophone, which is now owned by G. P. Radcliffe and Family who have freshly painted the decor. It was in tip-top playing condition using "books" currently being cut by Arthur Prinsen in Belgium. Tunes heard, from a conveniently-placed public seat, were "Anchors Aweigh" march(Zimmerman), "The Cuckoo Waltz"(Johanssen) and "The Maple Leaf Rag"(Joplin).

The Golden Mortier, manufactured by Usines Th. Mortier, Antwerp, was in wonderful trim, exhibiting snare and bass drums, cymbal and its ranks of variously voiced pipes. Among the tunes heard were a crisp version of Louis Gannès "Marc Lorraine" and "Secondhand Rose" (Hanley). Arthur Prinsen's "books" were used.

Another magnificent instrument, ranking with the first two mentioned, was the Limonaire Frères 'Orchestrophone' of 92 keys being the biggest they built and dating from 1895. It has been recorded on Regal-Starline label(EMI) since its renovation by Jean Staelens who acquired it in 1965 after it had been abandoned for over thirty years, now belonging to Mrs. Gardner of Bath. Additional to the ranks of pipes open to view are a conductor, a saxophone, snare & bass drums, and a cymbal. One rank of pipes protruded from a box as a number of brass

trumpet-like bell openings and a cymbal. Tunes heard were "Under the Double Eagle" march (J.F.Wagner) and "The Stars and Stripes forever" march (J. Sousa).

A 48 Key Marenghi Fairground Organ, made in Paris, was in excellent voice with the standard percussion accessories. I heard it play a selection of 1914-1918 wartime songs. A 41 Key Chiappa organ "The Little Wonder"attached to a children's Merrry-go-Round showed bass and snare drums and cymbal. With the organ in beautiful condition I heard it play "Baby Face"(Akst).

Another organ whose name I did not discover was at the centre of a "Golden Galloper & Peacocks" round-about ride, on which I took my first jaunt for forty years! The organ had 65 Keys and included a glockenspiel in addition to the usual percussion. It had an animated conductor who was obviously stone deaf as he continued to conduct despite a cipher on one note! In good tune otherwise, I heard "Blaze Away" march(Holzman) and "Good-bye Dolly Gray" (P.Barnes).

Another Gavioli had an eye-catching decal of a naked lady reclining by the edge of bay on a lake or the sea. One of the pipe ranks ended in trumpet-like brass bells and besides the standard percussion showed two bell strikers. Just a little out of tune I heard it play "The Sheik of Araby"(Snyder) and "Who's Sorry Now?"(Snyder).

"De Draad Molen", a 62 key Dutch Street Organ made by Koenigsberg of Antwerp, had been rebuilt by de Cap who had added a rank of Bourdon pipes. It was brought from Amsterdam in 1968, given electrically operated bellows by T.Hayton & Son of Harrogate. It had castanets in addition to the usual instrumentation.

Organs such as those described were seldon recorded for the British catalogues in the days of 78rpm discs. In my own collection I have two Regal records. No.367 simply says Mammoth Fair Organ, "Fun o' the Fair" selections, but MR502 states that the recordings were made in the works of Messrs Verbeek at Islington and also described as a "Mammoth Fair Organ". This was Aubrey Winter's arrangement of famous marches which he called "Martial Moments".

I have one disc of a Dutch Street Organ on Dutch Columbia D9937. A "Draaiorgel" playing "Frankengavenwals" and "Schwarzwald Marsch" both by Carl Frei.

The present day owners of the organs which I saw and heard, not all mentioned here, are justly proud of their instruments, having brought them up to visual and aural standards which probably surpasses that at which they were operated in constant commercial use. In this respect the owners parallel the endeavours of talking machine collectors who do the same for their phonographs, gramophones or graphophones,etc.

A representative example of such organs can be heard on the Decca L.P. titled "The World of Mechanical Organs" SPA 115, which includes a Carl Frei Concert Organ, a Hooghuys 101 key Showman's Organ, Mammoth Gavioli Fair Organ, a 112 key Mortier Dance Organ, a Mammoth Marenghi Organ, a Carousel van der Beeck and a Wellerhaus 84 keyless Showman's Organ. Two items are played by each organ, the oldest of which is now 75 years old.

While listening to the Maple Leaf Rag, an excited daughter searched me out to inform me that a man with a stall was selling "78's" and that a customer had even been buying broken records because he required the labels! I left the maple leaf to wither and die and went hot foot to the stall. I was lucky enough to find an example of "The Little Briton Record", a record by Music Hall artiste Jay Laurier and a number of "Actual Performance" recordings. An unexpected bonus to end an interesting day.

THE WOOLSTAPLERS HALL MUSEUM, CHIPPING CAMPDEN, GLOUCESTER.

This Museum, open daily April - September and Weekends in October, belongs to Mrs. J. Griffiths the Curator. The collection is housed in 15 rooms of the building which dates from 1340. Of special interest to Talking Machine and record collectors is room 8.

I noted a Red Gem and a few other Edison machines, plus some Edison Gold Moulded and Blue Amberols cylinder boxes. Among the gramophones were an 'H.M.V.' early "Monarch" in mahogany, some 'H.M.V.' portables and a Decca with the reflecting bowl in the lid. Another table gramophone of unknown make supported a brilliant red flower-type horn. There is also a very small portable machine in brown rexine, with a six-inch diameter turntable covered in blue beize. A door in the side of the case opens to reveal the mouth of its circular section internal horn. A true small portable machine. A Puck-type phonograph with lyre shaped base and open clockwork motor is also on display. Incidentally, in the hall is a "savaged" table model gramophone of unknown make which is worth a second glance as its magnificent brass horn would do justice to a Sousaphone!

Other items associated with our hobby are a small Goss chinaware "Souvenir from Southsea" in the form of a horned gramophone, a beautifully preserved Lambert Typewriter (as made & sold by the G & T Ltd.) and an Edison Mimeograph. A label on the latter states that they were made only by the "A. B. Dick Co." and another said that particular example had been made for the "Hammond Typewriter Company". We know that J. Lewis Young was sole agent for the Edison Mimeograph in 1893, so whether this particular one pre-dates or post-dates Young's Agency I was unable to determine. His name does not appear anywhere on the machine. Beside it, a Dictaphone from the Dictaphone Company, Ltd., of Kingsway, London, is accompanied by a number of its long and large cylinders.

A room full of ancient sewing machines displays one from the Bradbury Sewing Machine Company of Oldham, with whom I think James E. Hough served his apprenticeship (I could be wrong).

Another room contains the balloon which was used by the aeronaut Lempriere during the latter half c the nineteenth century. The "Coming Events" posters announcing his appearances have an interest in that they give the names of some supporting terrestial artistes at these exhibitions. One familiar to me was Nathaniel Jackley. Was this the Nat Jackley of our generation of Music Hall artistes or his father? Some posters detailed the items of music to be performed by the bands in attendance, but I confess the tunes were unknown to me being of 1880's and 1890's vintage.

An Edison Kinetoscope is on view and a "Wheel of Life", and there is a representation of a small cinema with seats and two projectors from a small cinema from Lynton in Devon. The two Kaylee silent film projectors had been adapted for sound films. There are many cameras, magic lanterns and projectors on show, many from Pathé Frères.

The whole Museum is worth a visit being a miniature mixture of the Science Museum and the Victoria & Albert Museum.

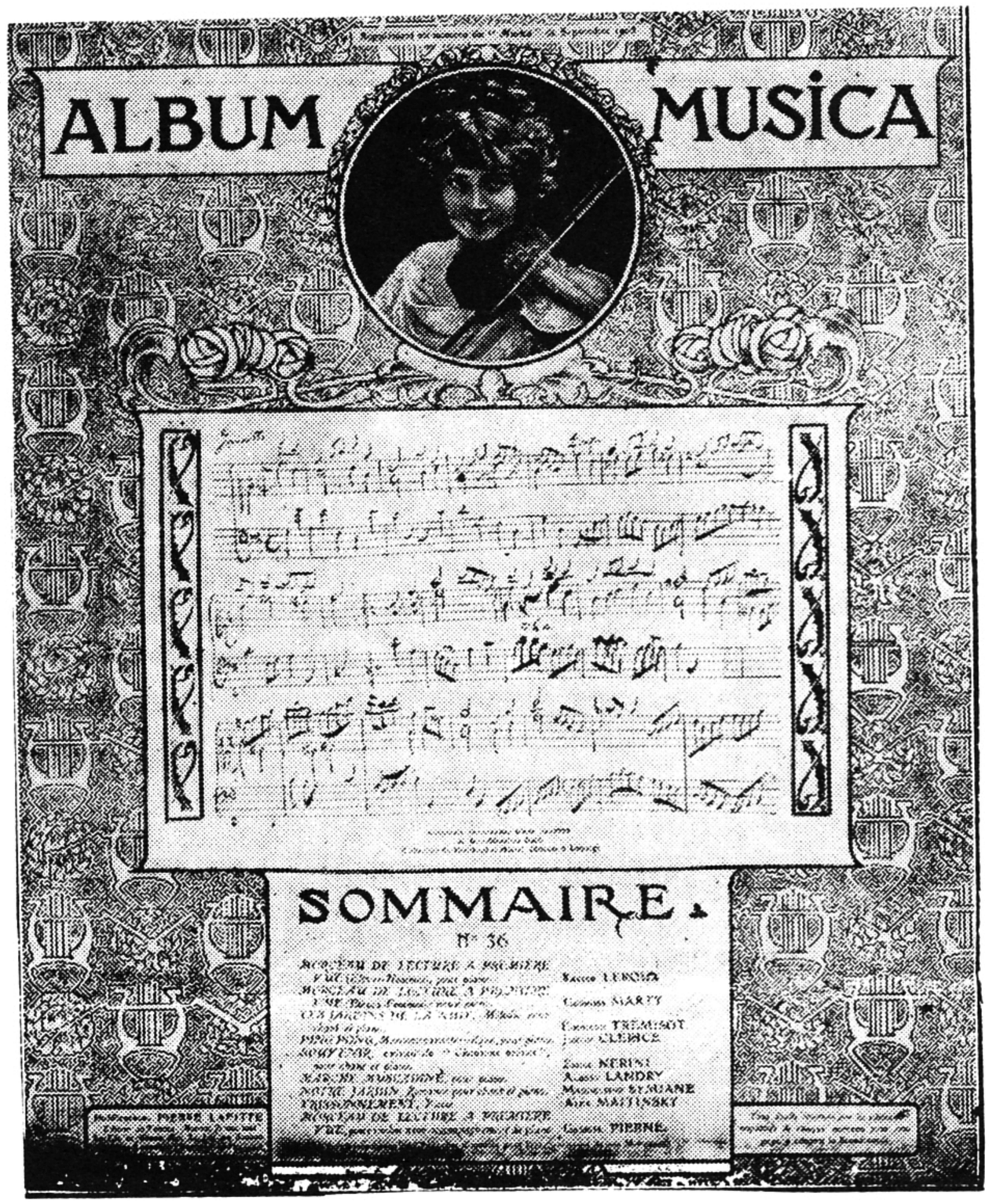
Keep an eye out for the travelling exhibition of Gerrard Hoffnung cartoons which I saw on display at Cheltenham. They (especially those devoted to musical matters) had me laughing out loud in rooms otherwise devoid of visitors!

Having been to the Fairgound, I note that the multi-horned instrument on page 424 of TMR No.35, August, 1975, resemble the flared ends of some fairground organ pipes.

Ragtime & Popular Tunes G. Brissonneau

Popular songs generally represent a period better than other types of music and the year 1900 was, in America, the beginning of a marvellous period in this field. In "Tin Pan Alley" was concentrated the efforts of composers, lyricists and publishers. Ragtime, blues, marches, military music and European folklore were the idiom of "Tin Pan Alley" and such ingredients injected into a song ensured its sales success.

"Tin Pan Alley" rags are different from the Scott Joplin rags. Nowadays his rags are good sellers and "Maple Leaf Rag" written in 1899 has now sold over two million copies. Among his other compositions followed "The Entertainer", "Palm Leaf Rag", "Pleasant Moments" (a waltz) - and one of the most delightful, "Sun Flower Slow Rag" (first published in 1901). America came under the charm of ragtime music. Just previously the sound reproduction processes of wax cylinders and player-piano rolls had been developed and would play their part in popularising ragtime music.



Cover of the first French journal publishing American popular songs & ragtime. 1901

Ragtime rhythms, sometimes languid, but more often full of motion which makes them truly "perpetual movements" develop only gaiety and the will to live - it's natural. Composers like Kerry Mills made their fortune during the 1890's and two standards like "At the Georgia Camp Meeting"(1897) and "Whistling Rufus" became, over many years, synonymous with musical quality and good entertainment. Brass bands and Rag-orchestras played ragtime with a sophisticated style, unlike the Black Bands composed often of a cornet, two clarinets, a violin, and sometimes a mandoline and trombone. "Southern" melodies and "Tin Pan Alley" tunes are distinct. Nothing is more different from each other than, say, "St.Louis Rag" (by Texas pianist Tom Turpin who recorded only three great rags between 1901 and 1905) and a 'commercial' rag like "Smokey Mokes",or "Wild Cherries Rag" by Ted Snyder in 1908. Black rags are full of grace and generally reminiscent of the 'Old South', Mississippi shores and nostalgic scenes of the country south.

With the coming of the cakewalk dance many tunes came quickly into fashion. Everybody knows "Waiting for the Robert E. Lee" introduced by the American Ragtime Octette in January,

George Botsford.
(1876 -1921). Composer of "Black & White Rag".
Picture taken from 'Variety', New York, 1908.

Miss Belle Dixon (1879 - 1937)
who introduced Irving Berlin's
famous "Alexander's Ragtime Band."
'Variety', New York, 11th.Sept.1911

1912. Between 1908 1and 1912 were published "Alexander's Ragtime Band" (1911), "Everybody's Doing It" - introduced into the revue "Hullo Ragtime", and "On the Mississippi". This latter being typical of the 'Dixieland' fashion which was to stay for a long time among New York publishers. "On the Mississippi", composed by Carroll and Fields was a triumph during the London visit of the American Ragtime Octette in September, 1912.

But in 1909 white composer Henry Lodge had written "Temptation Rag" full of Russian Folklore reminiscences and this rag was one of the few rags to be included in the repertoire of Jazz - and Sydney Bechet recalls having played it in the New Orleans dance halls by 1915. "The Entertainer's Rag" (written in 1910 by Jay Roberts of San Francisco) was a big success. We can hear in this rag the citation of "Dixie" and "Yankee Doodle" giving to this masterpiece a sensitivity which is very much appreciated.

Thw great craftsman ¾Irving Berlin, composed in 1910 "I want to be in Dixie" while in the same year George Botsford (on 18th. March) completed the "Black and White Rag". 1912 was also the year of Harry Carroll's "By a Beautiful Sea" popularised by a boys' chorus from Coney Island who also contributed to sell sheet music of the song all over the land. Everybody sang the "Grizzly Bear" and danced the "Bunny Hug".

Among the artistes there were the popular team Vernon and Irene Castle, Belle Dixon (a marvellous voice) and Lina Cavaleri who from 1910 also recorded good ragtime pieces as well as serious operatic and items from "Floradora". Al Jolson who since 1910 had been the top popular singer had such numbers as "Get out and get under" and "The Gaby Glide". George M. Cohan made famous "I'm a member of the Midnight Crew" and the World War song "Over There"

During the 1910's also came "Chinatown my Chinatown","How do you do,Miss Ragtime?" and in 1914, the 'fox trot' theme with "You Made Me Love You" (of which your Editor recommends Anna Chandler's Blue Amberol Cylinder recording). There was also "Everybody Rag with Me" and two years later in the revue "Robinson Crusoe" came Spencer Williams' tune "I ain't got nobody" and for finale "Where did Robinson Crusoe go with Friday on Saturday Night?".

During those years Sophie Tucker began her singing career with tuneful song "Some of these days" and in 1918 two armistice songs "Liberty Bells" and "Tell me why nights are lonely". But we also had in 1918 "After You've Gone" by Cramer and Hayton and the popular "I'm all bound round with the Mason - Dixon line."

With the coming of the 20's, popular songs became a fabulous industry.

Left: Lina Cavalieri during her New York stay in 1908 was a singer of popular and 'serious' songs.

HELPFUL HINTS

Glass Styli

Paul Morris

After making some satisfactory two-minute glass styli to play wax cylinders I feel this information may be helpful to others. Since the original Edison sapphire stylus came out of my own machine and was lost, I have been compelled to make my own styli ever since. The following is my method. (1) Take a length of glass rod (preferably Pyrex) and hold it in a gas flame twisting it all the while. As you feel it soften remove it from the flame and pull it into a thin strand about the thickness of a darning needle.

(2) Break the strand into several lengths of about 5mm.

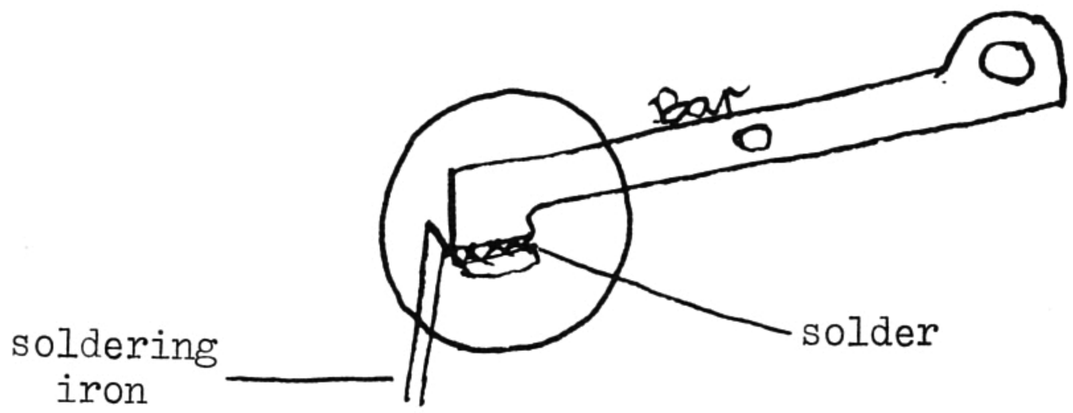
(3) Hold each little piece in the flame so the end only gets hot. Soon a little sphere will form and as soonsas it happens remove the glass from the flame - this is now the stylus.

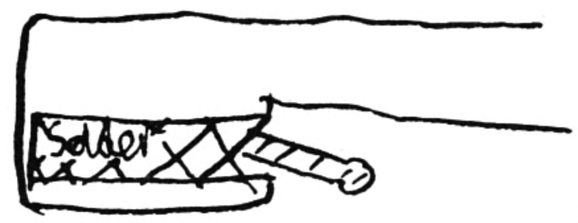
(4) MOUNTING THE STYLUS. Clean the sylus bar well with a little blade, and remove odd bits of dirt and previous mounting adhesive.

(5) Using a soldering iron fill the hole in the stylus bar with solder.

(6) Heat the solder again, and holding the stylus in a pair of tweezers, plunge the stem end

into the molten solder. The stylus is now mounted.





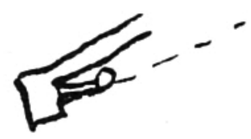
correctly mounted

IMPORTANT POINTS TO NOTE

a) Do not make the strand of glass too thick. (b) Do not make sphere too big as this will reduce clarity and it will jump grooves. (c) Do not make stem too short as this will make mounting difficult. (d) When mounting stylus ensure that it is just clear of stylus bar. (e)Keep length of stylus projecting from the bar as short as possible as this greatly increases volume.

stylus projects

out too far



does not project

I have not given precise measurements as many collectors will have no special instruments nor possibility of "shadowgraph" techniques. I am sure that a few experiments will lead to satisfactory results. Remember, your early experiments should be on cylinders which you do not consider your 'choice' specimens!

The Bayreuth Recordings, 1904

A.Kelly
J.F.Perkins - J.Ward

Starting in late 1903, Will Gaisberg undertook a long series of recordings in Europe on behalf of the Gramophone and Typewriter Ltd. & Sister Companies. Most of his recordings were issued on the G&T label but much work was also done for the recently acquired Zonophone subsidiary.

Beginning with the Milan recordings made in the Continental Hotel, Will next visited Stockholm, Copenhagen, Brussels, Constantinople, Lvov(Lemberg), Vienna, Breslau, Lvov (2nd visit), Breslau (2nd. visit), Bayreuth, Königsberg, Stockholm (2nd. visit), Kristiana(Oslo), and Amsterdam before returning to London when his tour of foreign duty ended in October, 1903. Very nearly three thousand matrices were made on this tour which was typical of those made by recording engineers, or'experts' as they were then known.

Although the original recording books have long been missing, we now have a reasonably complete listing of the matrix numbers of those recordings made on this tour and which were allocated catalogue numbers although the allocation of a catalogue number does not necessarily mean that the record was ever put on sale. One noteworthy feature is that when recording sessions took place at locations infrequently visited, a very high proportion of the recordings were issued, whereas in those areas regularly visited, such as Milan, Vienna and Germany, many recordings never were released. Further, the massive reorganisation of the catalogue which took place as part of Company policy in 1905 meant that even where records

had achieved regular issue their life was short in the extreme, in many cases less than twelve months.

W. R. Moran, in his discography of Clarence Whitehill (Record Collector, Volume 22, Nos 10-11), raises the question of the Bayreuth recordings by this artist and, in particular the number of titles (i.e "titles" rather than "records") which an artist might have been required to make under the terms of a single contract. This number varied, but it is clear that as few as two titles was not an infrequent figure around this date - as witness the two titles each by Caruso and Tamagno.

Since the Bayreuth recordings are acknowledged to be somewhat hard to find and since no reasonably full listing seems to have been published previously, it is hoped that the brief discography below will be useful to collectors. It is now almost certain that no further titles were issued from the session and the only hope of eliminating the blanks would seem to be the possiblity that individual collectors may happen to own sample pressings from the unused masters. If any collector can supply further details, the authors will be grateful. The session took place about September, 1904, but precise dates are unknown.

7-inch recording.

561d 44323 J & S vom Scheidt: Ui! das tut guat

10-inch recordings.

1089e	2-42941	J vom Scheidt: Die Loreley (Bungert)	Zono X-22246
1090e	2-42963	J vom Scheidt: Mich wiegte kein Rappe (Starck)	
1091e	2-42992	J vom Scheidt: Tannhauser: Als du in kühnem Sange	
1092e	2-42942	J vom Scheidt: Soldatenart (Abt)	
1093e	2-42916	R vom Scheidt: Tannhäuser: Wettgesang Biterolfs	
1094e	44296	R & J vom Scheidt: Tanhäuser: Wettgesang Biterolfs Wolfram	
1095e	2-42943	R vom Scheidt: Drei Wanderer (Hans Herman)	
1096e			
1097e	2-42917	Bertram: Rheingold: Abendlich strahlt (pf Seidler-Winkler)	
1098e	2-42944	Rains: Der Tod und das Mädchen (Schubert)	Zono X-22247
1099e			
1100e	2-42918	Rains: Rheingold: Fasolts Klage	
1101e			
1102e	2-42945	J vom Scheidt: Fruhlingszeit (Becker)	
1103e		J & S vom Scheidt: Wechsel Duett (W.Stark)	Zono X-24074
1104e	44299	J & S vom Scheidt: Pagliacci: Duett	Zono X-24075
1105e	44403	J & S vom Scheidt: Figaros Hochzeit: Duett	Zono X-24076
1106e	44407	J & S vom Scheidt: Ui, das tut guet - Jodler	
1107e	2-42919	R vom Scheidt: Rheingold: Alberichs Drohung	
1108e			
1109e	44401	J & S vom Scheidt: Zillertal, du bist mein Freud' (Viellunger)	
1110e			
1111e			
1112e			
1113e	44406	Knupfer-Egli, von Artner, Metzger: Rheingold: Rheintöchterterzett	
1114e	43575	Feuge-Gleiss: Siegfried: Hei, Siegfried (pf. Siedler-Winkler)	
1115e	44297	Knupfer-Egli, von Artner, Metzger; Rheingold: Rheintöchterterzett	

1116e	2-42920	Briesmeister: Rheingold: Immer ist Undank
1117e		
1118e	2-42964	R. vom Scheidt: Rheingold: Alberichs Fluch
1119e	2-42993	R. vom Scheidt: Waffenschmied
1120e		
1121	43576	Förstel : Tannhäuser: Frau Holda kam
1122e		
1123e	2-42946	Bertram: Schmied schmerz (Edmund vom Strauss)
1124e	2-42921	Whitehill: Tannhäuser: Wohl muss'ich hier
1125e	3-32223	Whitehill: Obstination (de Fontenailles)
1126e		
1127e	43584	Feuge-Gleiss: Der Vögel im Walde (Taubert)
1128e		
1129e	43585	Metzger: Carmen: Seguidilla
1130e	2-42922	Breuer: Rheingold: Wer hilfe mir Mimes (pf Seidler-Winkler)
1131e	2-42923	Breuer: Siegfried: Als zullendes Kind
1132e	2-42924	Matray: Tannhäuser: Dit töne Lob (pf Seidler-Winkler)
1133e		
1134e		
1135e	43578	von Artner: Figaros Hochzeit: Neue Freuden
1136e	2-42925	von Bary: Walküre: Winterstürme (pf Seidler-Winkler)
1137e	2-42926	von Bary: Walküre: Siegmund heiss'ich (pf Seidler-Winkler)

12-inch recordings

832	043043	Feuge-Gleiss: Stradella: Alles teile unser Glüh
833f	043044	Metzger: Prophete: Sagensarie

Notes
1. Many, if not all, matrix numbers are prefixed BAY
2. Matrix numbers 558d to 560d, and 562d have not been traced and may or may not belong to Bayreuth.
3. Matrix number 1138e has not been traced.
4. Matrix numbers 825f to 831f, and 834f to 837f have not been traced.

Alias Fred — *Brian Rust*

In their commendable search for gold Messrs Kelly, Perkins and Ward (Talking Machine Review, August, page 505/6) query the presence of Fred Gaisberg as chimes artiste on G&T 9324 and 9325. I can now confirm that it is he who rings!

I can also expose a Fred Gaisberg alias on another instrument :-

MR. CHARLES HOPKINS - Celeste

B496 Nearer my God to Thee(Adams - Mason) / Eternal Father
B527 O come all ye faithful / Hark the Herald Angels sing (both speed 79)
B612 Jesus Christ is risen today / O sons and daughters (both speed 79)
B700 Lead, Kindly Light (Rev. B. Dykes) / reverse by the Minster Choir
B863 Rock of Ages / Oft in the stilly night

Referring to the December, 1915, supplement (In the David & Charles reprint for which I wrote an Introduction) we read of the issue of B527 where it comments, "The first celeste records were entirely successful. The charm of this little-heard instrument gave added

continued on page 554

Record reviews continued from page 540

bands for recording sessions. Most releases of his work were under pseudonyms (listed above) on Zonophone. If you have passed them by it is to your shame and you can now make amends by adding this excellent reissue to your collection - they have all received first class transfers by John Wadley most resulting in silent surfaces.

The first tune 'Who takes care of the Caretaker's Daughter?' is an acoustic recording from early 1925,but the remainder are electric.

While maintaining a regular group for his evening work, Firman frequently augmented it for recording sessions. He often chose American visitors when opportunity came. The earlier personnels included Joe Brannelly, guitar who does a fine solo on 'Five Foot Two', Ted Heath, trombone, Arthur Lally, reeds, Charles Rocco, Frank Guarente,or Max Goldberg, trumpets, Firman,violin,John Firman, piano.

Such people ensured musicianly results and I find myself agreeing that the bands' performances equal the work of, say, that of the American Fletcher Henderson who appears to have considerable influence on many British bands as those in his own land, yet is often neglected.

The first record also includes the tunes 'Headin for Louisville@, You got 'em=, Spanish Shawl@, Stampede@, Up jumped the devil*, Sax Appeal*, Sugar Foot Stomp*, Milenberg Joys*, Slippery Elm*, Hangin' Around*, Sentimental Baby", When I met Connie in the Cornfield", Aint Misbehavin", At the end of the Lonesome Trail".

The last four were recorded in the Kingsway Hall and included Charles Saxby, organ, and it is remarkable what the instrument adds to the tone and SWING of the rhythm- (as would have Fats Waller or Count Basie in similar circumstances). Another very important ingredient in the four tunes was Sylvester Ahola playing, swinging, leading on trumpet in a way which only collects superlatives.

Record two is entirely by The Rhythmic Eight which chiefly consisted of Ahola; Arthur Lally &/or Danny Polo, Johnny Helfer, reeds, John Firman, piano, Joe Branelly, gtr, Billy Bell, bass, Harry Robbins, drums. The tunes are Corn Fed; I aint gor nobody; Mississippi Mud; She's a great,great girl; Didn't I tell you?; Because my baby don't mean "Maybe" now; Slow music; This is the way the Puff-puff goes; Diga diga doo; Kansas City Kitty; Reaching for someone; I've got a feeling I'm falling; Lovable and sweet; Painting the clouds with sunshine; Tip-toe through the tulips with me; Roll on, Missippi, roll on.

The Rhythmic Eight recordings produce very competent "hot"dance music of first rate quality, which at the same time is pleasant to listen to. Again Mr. Ahola's trumpet leads infectiously.
So, if you are danceband-minded, I recommend this set.

"MAKIN' WHOOPEE" The Music of Walter Donaldson. World Records SH229

The bands making their salutations and the tunes they play are:-
JACK HYLTON
Yes, sir, that's my baby(June,1925), That certain party of mine(Dec,1925),I wonder where my baby is tonight(Dec 1925), Just the same(1927),Makin' whoopee(1929), Love me or leave me(1929), Little white lies(1930)
SAVOY ORPHEANS
After I say I'm sorry(1926)
SAVOY HAVANA BAND
There ain't no maybe in my baby's eyes(1927)
AMBROSE
My baby just cares for me(1930); A girl friend of a boy friend of mine(1930)
Various FIRMAN groups
My blue Heaven(1927); Out of the dawn(1928); 'Tain't no sin(1930); Sweet Jenny Lee(1931); You're driving me crazy (1931).

Again, if I had said, "Walter Donaldson", many would not have responded with the name of a dance tune - but seeing the list above, many are as familiar as the proverbial 'back of the hand'.

When you see recordings dating back just over 50 years do not expect to hear something dated and scratchy. Instead, a crisp Hylton arrangement, well-recorded electrically, excellently & cleanly transferred by Wizard Wadley (if he'll pardon the phrase). And so it is with all of the others.

Perusing the list, you will see that Donaldson wrote as good a tune as any dance-tune composer whose name springs more rapidly to the lips. I find them all good, but 'Tain't no sin' played by The Rhythmic Eight with crisp work by Ahola and Danny Polo and vocal by Maurice Elwin are quite a revelation rhythmically & lyrically.. 'Swinging' Saxby's organ is heard to great advantage on three of the other 'Firman' recordings. Sam Browne sings several of the lyrics in good style, but I wish Jack Hylton hadn't! In that respect he is the weak spot of very talented musicians in his band. Maurice Elwin was a 'serious' baritone, who by softening his voice a little lends an air of authority to the vocal refrain in a very pleasing way, with the Firman groups (as also on the set of Firman recordings).

Bert Ambrose's band from the Mayfair Hotel give competent lively versions of two tunes, 'A girl friend' I had forgotten, but my memory was refreshed by a crisp saxophone section, Venuti-styled violin and hot breaks from trumpet and trombone.

It is fortunate that World Records is able to draw from the repertoire of three different companies of the

Record Reviews continued from previous page

1920's and 30's to select versions which themselves make a tribute to a composer who produced these dance tunes in a span of approximately six years, he had begun in 1915 and was to go on to the 1940's.

Dance band enthusiasts will want this collection.

RECORD REVIEW

JOHN WANT

HOLST - THE PLANETS Op. 32

London Symphony Orchestra conducted by GUSTAV HOLST HMV HLM 7014

Transcribed from the following electrically recorded Columbias -

No.1 Mars, the Bringer of War	L.1528
No.2 Venus, the Bringer of Peace	L.1499
No.3 Mercury, the Winged Messenger	L.1543
No.4 Jupiter, the Bringer of Jollity	L.1459
No.5 Saturn, the Bringer of Old Age	L.1532
No.6 Uranus, the Magician	L.1509
No.7 Neptune, the Mystic	L.1542

Holst was a contemporary of Elgar - indeed both had the misfortune to die in the same year, 1934. Elgar is known to us through a wide variety of works, ranging from light but charming music as the "Nursery Suite" and "Salut d'Amour" to his symphonies, concertos and oratorios. Today the only works of Holst that can really be described as remaining in the repertoire are the Planets, the Hymn of Jesus, the Saint Paul's suite and the ballet music for "The Perfect Fool". Elgar was closely associated with the gramophone and he conducted numerous recordings of his own works. So far as I can establish Holst conducted only the items on this LP record and one re-issued by Pearl records. Making both of particular interest.

Gustav Holst was born into a musical family residing at Cheltenham, in 1874, his germanic-sounding name being attributable to a fairly remote Swedish ancestor on his father's side. He studied at the Royal College of Music in London, afterwards working in orchestras as a trombonist. Later he taught music in a number of schools including St. Paul's School after which his suite is named. He learnt Sanskrit and was keenly interested in Oriental mysticism - a fact which might be evident in the Planets.

This LP transcription has been made from the Columbia 78rpm set that was electrically recorded in 1926. These records replaced a set (with identical numbers!) that Holst had recorded acoustically in 1923. These earlier records were no doubt as unsatisfactory as all acoustic orchestral recordings - even at the end of the pre-electric period. Certainly Holst was unhappy with the conditions under which he had to make the 1923 set, for according to the sleeve copy the strings were unable to draw their bows fully and the horn player broke down through lack of air.

The 1926 set must have been an enormous improvement on that made three years earlier. The LP transcription from it has been carried out immaculately but despite a very agreeable sound and very clear definition of the individual instruments this must be regarded as a record that is interesting predominantly from a musical and historical standpoint. The orchestra sounds "thin" and this is probably understandable: a large orchestra recorded with the technology of 1926 would have sounded cloudy: some cuts were made to make each planet fit neatly on to two 12-inch sides. But from a musical point of view the record is fascinating.

Many of the planets are startlingly rythmical and Holst is able to demonstrate this aspect of his work to great advantage. Mars has a terrifying relentlessness. There is an almost runaway tempo at the beginning of Jupiter which breaks into a beautiful and touching performance of the melody from which "I vow to thee my country" was taken. Uranus is almost demonic. But the limited technical possibilities of 1926 are perhaps most evident at the end of the work. The celestial choir could not fade into nothing (or into light surface scratch as it does today): instead it fades and is then cut off - perhaps the most unsatisfactory but most inexplicable feature of this transcription. How far the gramophone has advanced in fifty years!

As a postscript I mention that the Holst works on the Pearl re-issue are - 'Two songs without words' (recorded 14.Feb.24 & 1.Sept.24); Beni Mora (14.Feb.24) St.Paul's Suite(22.Aug.24); Four Songs for Voice and violin (7. Feb.24)

FRED GAISBERG BIOGRAPHY

At long last.... A biography is to be published on FRED GAISBERG the man who charmed the artistes from opera houses & theatres into the early recording studios to establish the Gramophone Company, and who then gave virtually half a century of service to the Company, becoming the friend of all. Written by Jerrold N. Moore and published by Hamish Hamilton Feb. 1976, we shall have copies for sale to our readers.

beauty to the devotional airs played by Mr. Charles Hopkins, and everyone liked them. For December we are offered two more high favourites."

Unfortunately the catalogues do not reveal which tunes are used for the well-known hymns or carols. Only B700 had a life of more than a few years in catalogue. Does any reader possess these Charles Hopkins records?

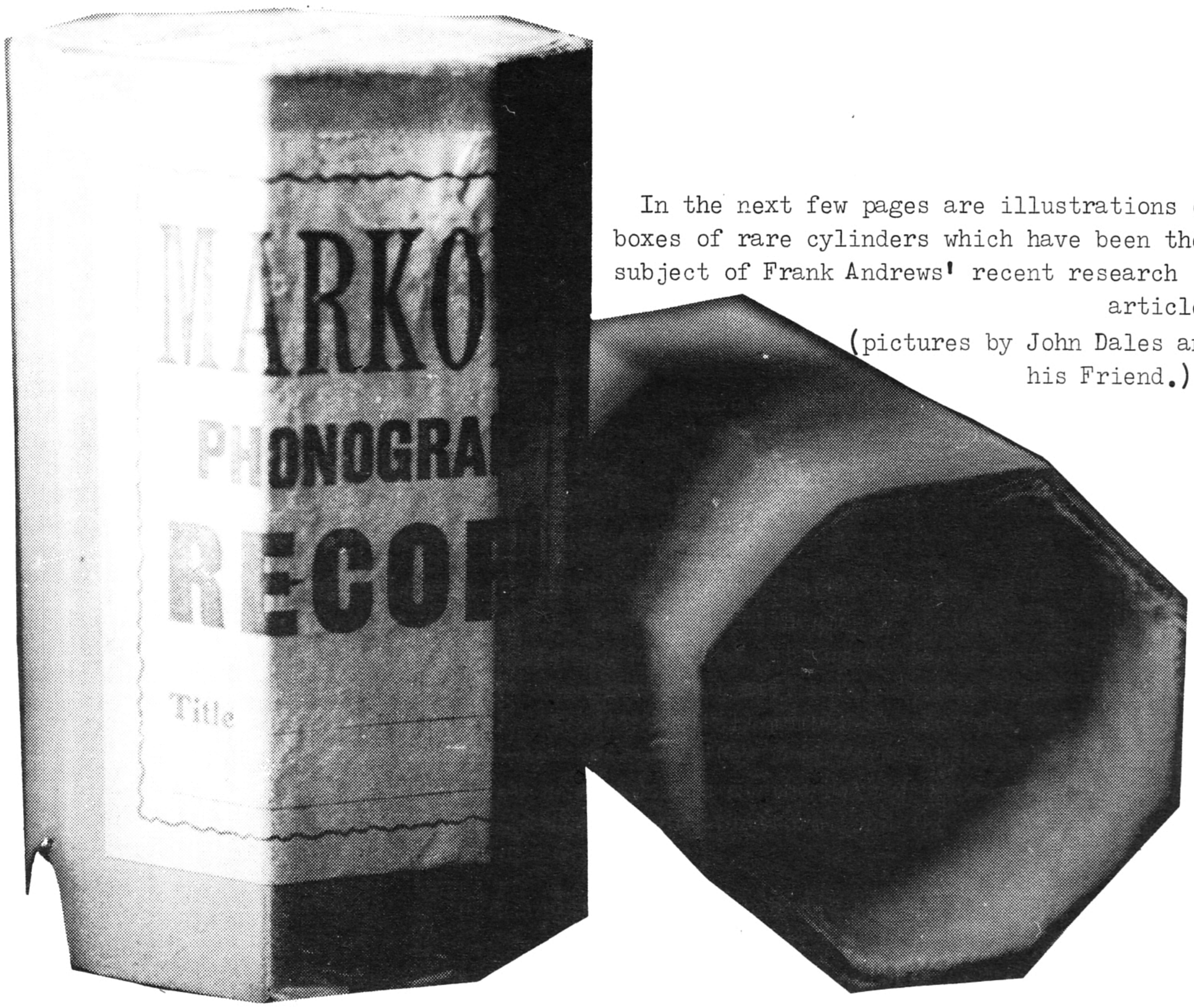
C A R L G R U N N O W

Your Editor has received confirmation from several sources, including Germany, that Carl Grunnow was himself and that he had many records issued in Germany from 1908 onwards.

EDITORIAL

We have been unable to trace who were the 'owners' of the General Talking Machine Co.Ltd. other than that the label was deposited at 3.40 p.m. on 15th. June, 1904, for registration as a trade mark, and that the firm was of Paris. It is black printing upon pale pink. (rose).

Fritz Puppel and Max Strauss were mentioned on pages 451,455F of our August,1975, issue in connection with the review of John Bennett's book on Smetana. We are now able to show you their pictures and a typical Puppel advert on page 517. Max Strauss was still alive in the 1950's although removed from the Board of the Lindström Company when Hitler came to power.



In the next few pages are illustrations of boxes of rare cylinders which have been the subject of Frank Andrews' recent research articles.
(pictures by John Dales and his Friend.)

S.S.S. PHONOGRAPHIC RECORD
No
TITLE Nearer my God to thee
UNIVERSAL STANDARD SIZE
KONOLO PHONOGRAPH RECORD
No
TITLE
UNIVERSAL STANDARD
MARKONA PHONOGRAPH RECORD
No 869
TITLE
UNIVERSAL STANDARD SIZE

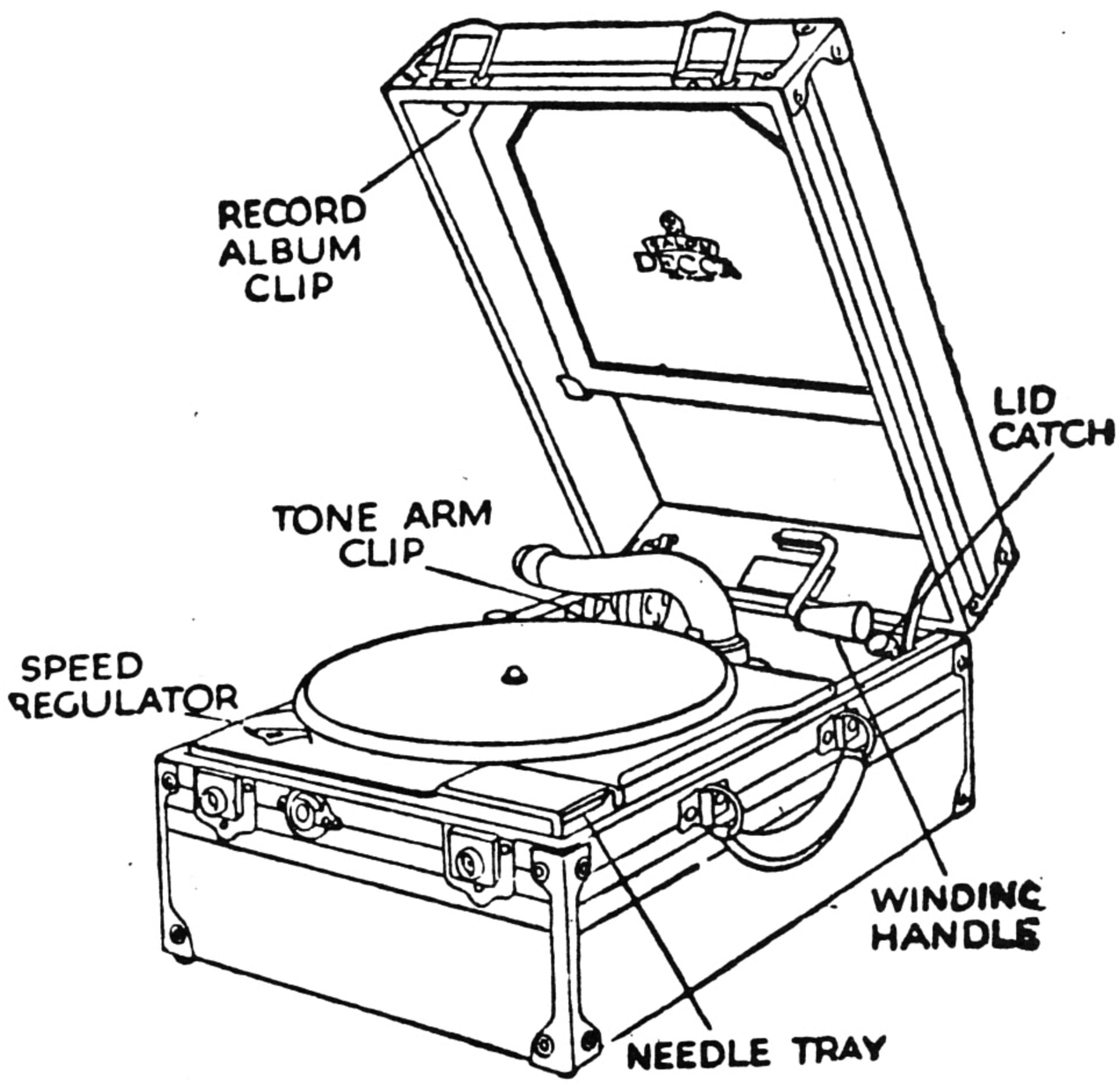
BRITANNIA MOULDE

THE STANDARD PHONOGRAPH
SONG
LIVERPOOL

BRITANNI
MOULDE
RECORD
every make of Phonograph

557

SALON DECCA PORTABLES



INSTRUCTIONS & MAINTENANCE

INSTRUCTIONS FOR OPERATING

The New Salon Decca portables embody many unique features which will be found of great convenience without unduly complicating operation. All of these innovations have been brought to the foolproof stage and, generally speaking, the only maintenance necessary is the application of a few drops of oil to the wearing parts of the motor. The following notes will introduce those features with which the user may be unfamiliar.

RECORD ALBUM.

To release album press the knob of the clip with the thumb of the left hand. The right hand should be ready to catch the album as it falls forward. Replace the bottom of the album first, then push top into place where it will be automatically and securely held by the spring clip.

LID CATCH.

Automatically locks when opening. To close press the knob with the thumb of the right hand, at the same time supporting and closing the lid with the left.

TONE ARM CLIP.

Always replace tone arm in clip, and never leave a needle in the soundbox when closing the lid of the machine.

NEEDLE TRAY.

When compartment for used needles is full, press spring clip at side of sliding portion with thumb, when the tray may be removed complete. In replacing needle tray, care should be taken to see that the spring clip goes back to its original position, i.e. the lip of the spring behind the lip of the motor plate.

HOW TO USE THE DECCA AUTOMATIC BRAKE FITTED TO MODELS 100, 110 & 120

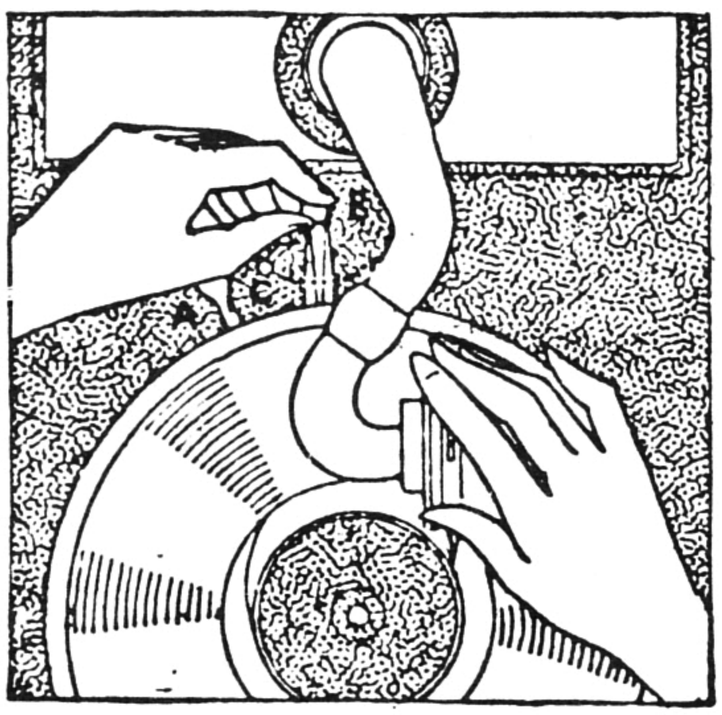


Fig. 1

(1) Remove tone arm from clip and place needle in last groove of run-off on record (see fig. 1).

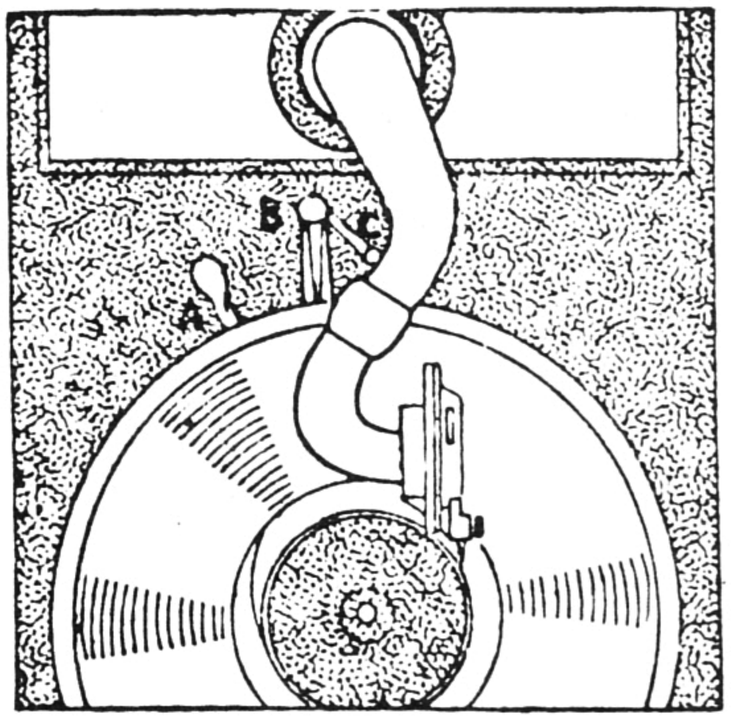
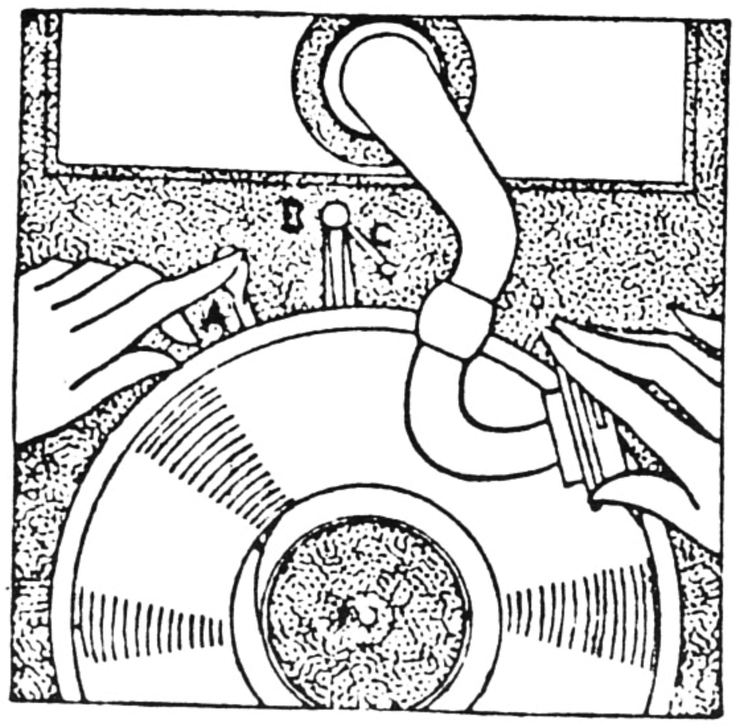


Fig. 2

(2) With tone arm remaining in position, turn lever in direction of arrow until it touches tone arm (see fig. 2).



(3) Lift soundbox and press lever A to start turntable revolving. Place needle on beginning of record and play in the usual manner

HOW TO USE THE DECCA AUTOMATIC BRAKE FITTED TO MODEL 130

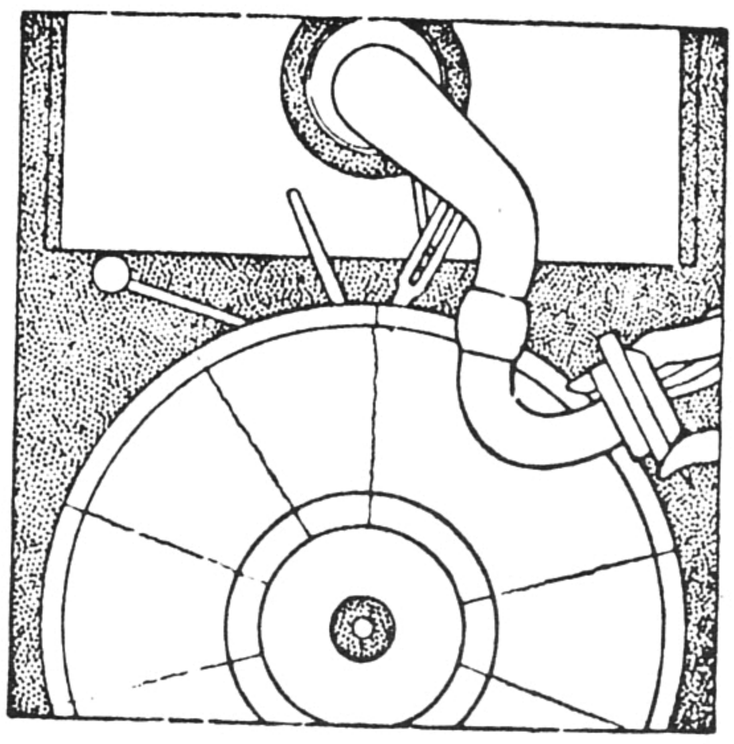


Fig. 1

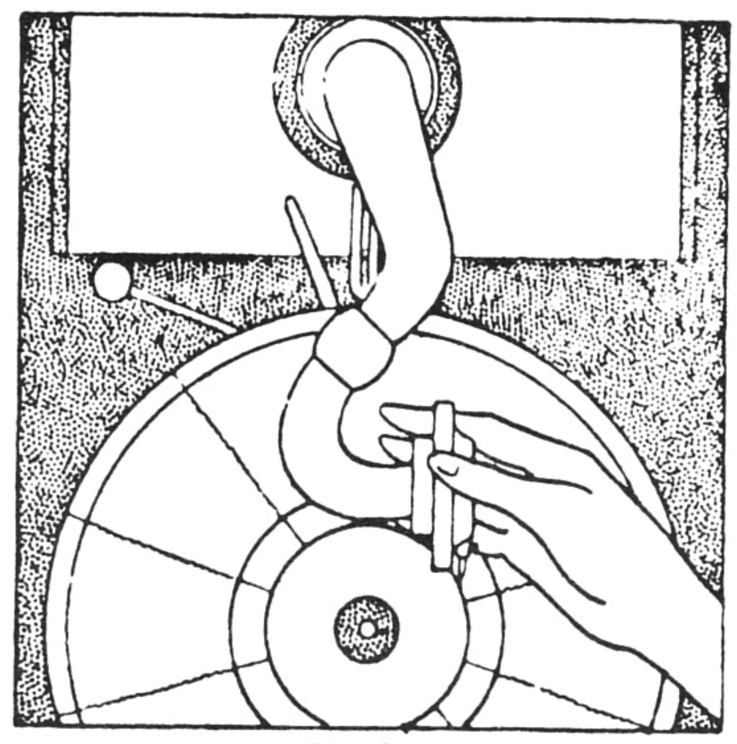


Fig 2.

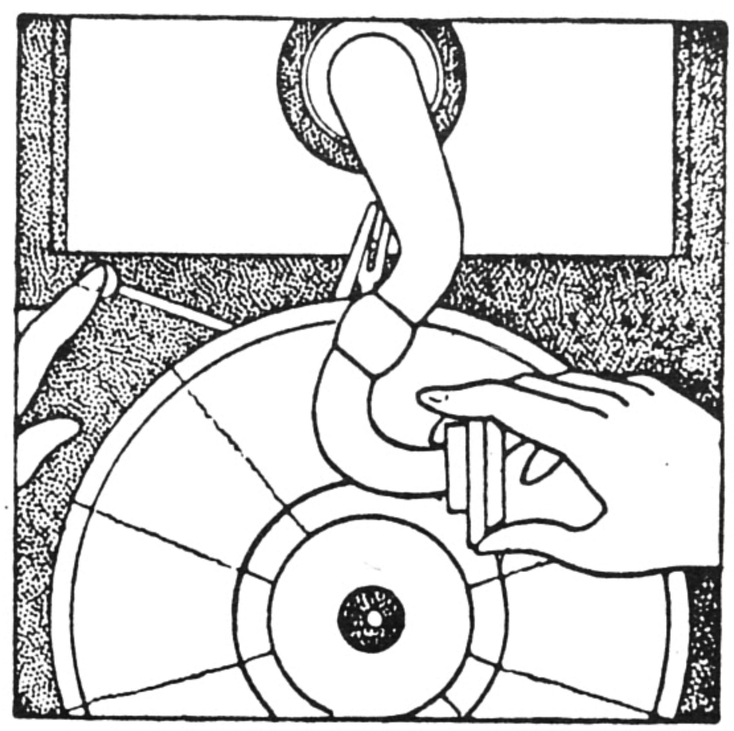


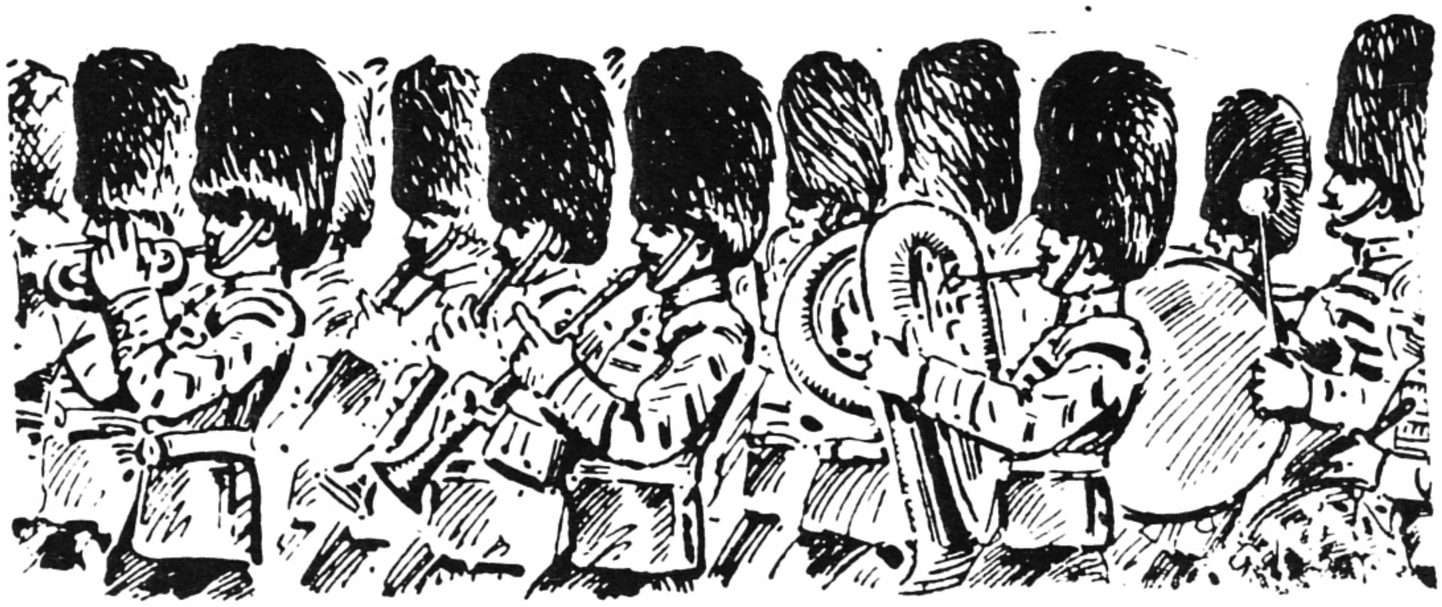
Fig. 3

(1) Remove tone arm from its clip and swing to the right until the extreme limit of travel has been reached. The turntable will then commence to revolve

(2) Return tone arm towards left just sufficient to permit the brake to apply itself and turntable stops (see fig. 2).

(3) Place the needle in the last groove of the run-off on record (see diagram), then press the button and the brake is set

(4) Again swing tone arm to right (as in fig. 1) to the limit of travel, bring back and play in the usual manner.



UNIQUE ISSUE.

HIGH-CLASS
BAND RECORDS

BABY ODEON

FIVE-INCH
DOUBLE-SIDED

Sixpence Each.

1914 Rule Britannia
God Save the King

1915 La Marseillaise
Russian National Anthem

1916 Regimental March of Irish Guards
Regimental March of Grenadier Guards

1917 Regimental March of Scots Guards
Regimental March of Coldstream Guards

1918 Rock of Ages
Nearer My God to Thee

1919 Killarney (Cornet Solo)
Il Bacio ,,

A 'Baby Odeon' advertisement dating from approximately early 1914, kindly loaned by Geoff Howl.